GD. No. B. 3517

filmindia

VOL. 5 NO. 3
MARCH 1939

Received:

8 ANNAS

FOR ALL YOUR DESIGNS, LINE & HALF-TONE BLOCKS

D. B. NEROY & Co.

KHATAUWADI GIRGAUM BOMBAY

Telephone No. 26734

THE SCREEN FOR NATION'S SERVICE

★ **YOU CAN'T**
Fight this 'Enemy' with
Arms and Ammunition!

★ **YOU CAN'T**
Defeat this 'Enemy' with
All the Guns and Goety!!

★ **YOU CAN ONLY**
Fight this Deadly Foe by
knowledge which you will get
IN

The ENEMY ALIAS DUSHMAN

From
NEW THEATRES LTD.

Photographed and Directed by:
NITIN BOSE

Music by:
PUNKAJ MULLICK

Starring:
SAIGAL,
LEELA DESAI,
Najamul Husein,
Prithviraj B. A.,
Jagdeesh B. A.,
Nemo & Devbala

RUNNING SIMULTANEOUSLY AT

KRISHNA Talkies - Dubash Theatre

AND

EXCELSIOR Theatre - Fort

Command performance given to Their Excellencies the Vicercy and Vicereine of India on 21st February at Delhi. .....

Releasing organization :

CALCUTTA FILM EXCHANGE

Tinwala Bldg. - Tribhuvan Road. - Bombay No. 4.

Social Evolution of the Bottle

NOTE :

Released Thru :

FAMOUS PICTURES,

Lamington Road,

BOMBAY 4.

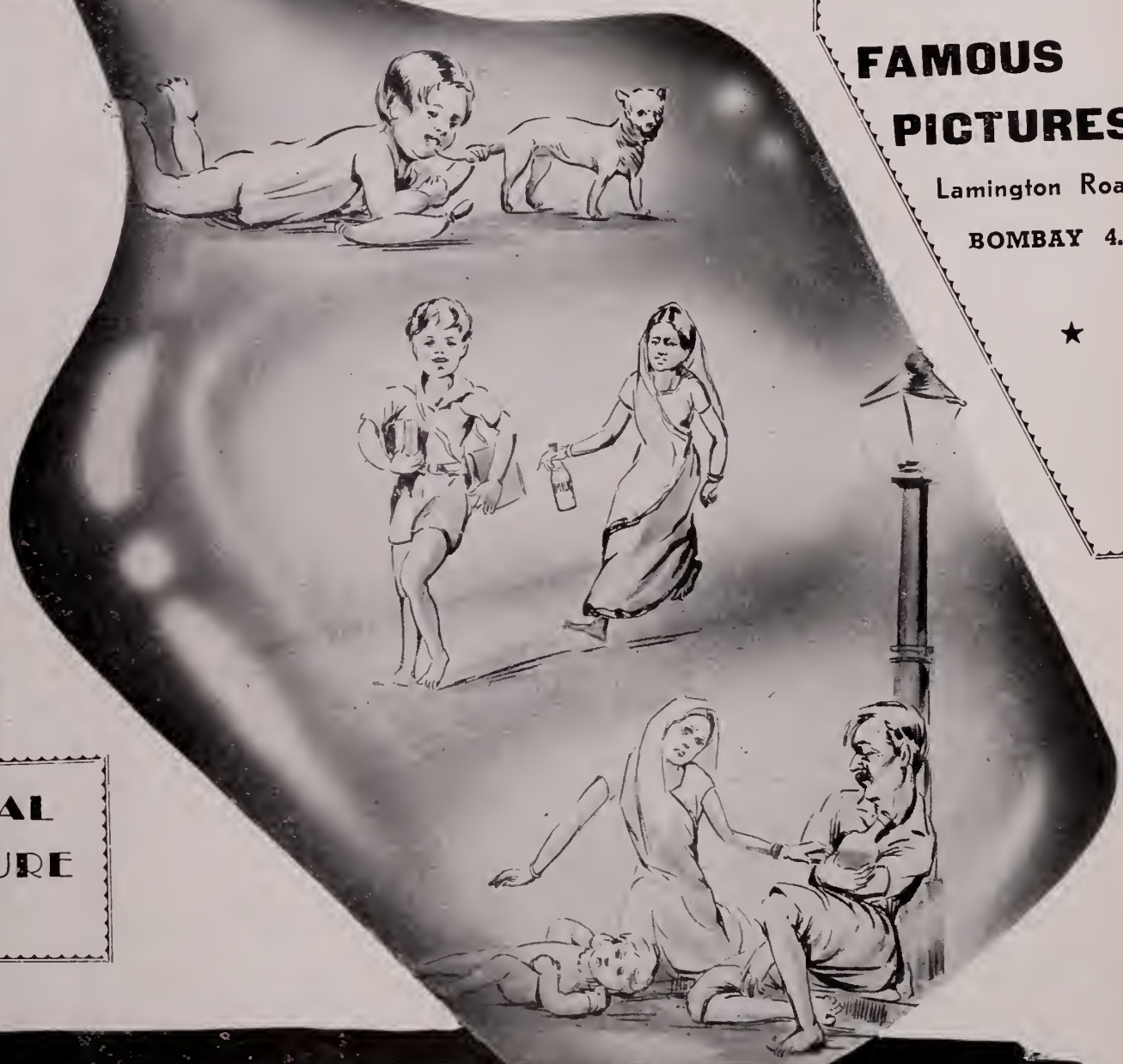
★

A

TUZS

SOCIAL

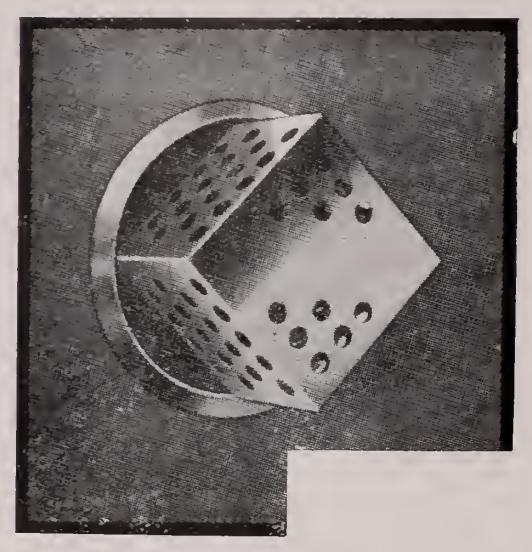
ICTURE



BRANDI-CHI-BATLI

(THE BOTTLE OF BRANDY)

A Boon To Every Film Actor and Actress



THE SCENTINEL
Air - Conditioning Box
Purifies Every Home at a small initial cost of **Rs. 7-8** and guarantees Health, Happiness and Better Life

●

Startling New Invention Protects Cloths From Moth And Gives Them A Long Life

★

Purifies Air—Kills Odours—Scares Mosquitoes Away—And Radiates An Agreeable Fragrance

●

★ **THE SCENTINEL**

AIR - CONDITIONING - BOX
GUARDS YOUR HEALTH

Post The SCENTINEL :-

- Between the kitchen and the living quarters and avoid odours that spoil the taste in the mouth.
- At Schools, Public Halls and Cinemas and avoid the spread of deadly disease.
- In your Bedrooms and the mosquitoes and Flies will leave the rooms alone.

*

Definitely A Revolutionary Invention

The Palace of His Highness the Maharaja of Jaipur has been fitted up with 72 Scentinels.

The Scentinel will Guard your Home as well as it does the Palace

AGENTS WANTED FOR UNREPRESENTED AREAS

WRITE TO

THE TRIO TRADERS, Dept. F. Imperial Chambers, Ballard Estate, Bombay

POST BOX 120, BOMBAY 1.

Tele { *Phone* **34027** / *Grams* **OZONE**

filmindia

Proprietors: Filmindia Publications Ltd., 104, Apollo Street, Fort, Bombay

Editor: **BABURAO PATEL**

Vol. 5 MARCH 1939 No. 3

Subscription:

Inland Rs. **5**/-

Burma & Foreign Rs. **8**/-

Single Copy As. **8**/-

GIRL ON THE COVER
SULOCHANA
in
PREM-KI-JYOT
(Ruby Pictures)

"This Slander Must Stop"

"Gunga Din" is coming to India. But before it does so, it will go all over the world and tell the world that Indians are sadistic barbarians and unfaithful dogs who need the stern rule of their white masters to teach them to behave like faithful dogs, which incidentally is the ideal life prescribed for the treacherous, scheming and unscrupulous "natives" of India.

"Gunga Din" is produced by the R.K.O. Radio Pictures Corporation of America. It will be interesting to recall that far back in 1933 that scandalous picture "India Speaks" was also produced by the R.K.O. Radio. A storm of protest swept throughout our country and the tins of "India Speaks" were returned back to America even without being submitted to the Censors, saving the Indians the mortification of seeing a disgusting libel against themselves and their nation.

But the rest of the world—the white world to be accurate—received the picture with enthusiasm and millions in every corner of the world got through the American 'keyhole' a cock-eyed peep of India and her "natives".

To justify their own barbarity in keeping the coloured races as slaves for the white mas-

ters, the white men of the West must have such pictures from time to time to salvage their own conscience and give it a longer life. "India Speaks" richly underlined their "right" to rule a nation of "treacherous natives".

MAHATMA GANDHI RIDICULED

Again in 1935, R.K.O. Radio produced a two-reeler comedy "Everybody Likes Music". It was a comedy for these Yankees, but what would it have been to us to see our revered leader Mahatma Gandhi portrayed as an immoral drunkard dancing with a low woman in a cheap saloon? The only "courtesy" they extended to us was not to name the character after Mahatmaji, but his figure, his dress, and all his peculiarities, which have become so sacred and dear to our nation were used to convey an exact identification that could not be missed. It was a perfectly legal blackmail on a nation that is valiantly struggling to break its shackles of bondage. Fortunately a last minute discretion on the part of the Calcutta branch of R.K.O. prompted the removal of about 200 feet of this offensive portion, again before being submitted to the censors—but only for India. The insult was however broadcast with a relish all over the world and the whitemen laughed at the man whom we worship as a god in our country.

The libel found multiplication in other pictures, produced by other American and European producers, like "Wee Willie Winkee," "Lives of Bengal Lancers," "The Charge of the Light Brigade," "Clive of India" and "Kid Millions", and "Tiger of Eschnapur".

Then came the fateful "Drum" produced by Alexander Korda to beat the drum of British imperialism all over the world, of course, at the expense of the Indians. The drastic measures taken against this picture by the different provincial governments crowned "filmindia's" agitation against it with a success that has given us fresh hopes to launch a world wide agitation against all Anti-Indian pictures and someday succeed in waking up the deep-dyed conscience of the foreign producers and stop them from committing such dastardly outrages on an innocent, peace loving people with traditions that would make any white man go green with jealousy.

And now through the courtesy of Mr. K. Abbas who had the doubtful fortune of perusi the script of "Gunga Din" in Hollywood, anoth shameful conspiracy to belittle India in the ey of the world has been brought to light. A char of ingratitude has been laid at the door of M. Abbas, a respectable and responsible Indian jou nalist, for turning round and telling his count about the libel in "Gunga Din" after being trea ed "well" in Hollywood by the producers.

All that Mr. Abbas had got was solitary lunch from Warners which, a cording to the ideas of these America should have helped Mr. Abbas to swallow h patriotism and love for his country. To justi that cheap courtesy lunch, a patriotic Indian mu sell his country so that the whitemen of the We may appreciate his peculiar trait and "broa mindedness". Well, this procedure may be a vi tue in the West but not so with the East.

Instructions have already been sent acro the Atlantic to be wary in future with India who visit the studios.

HOW FOREIGNERS PAY BACK

By the way it is amusing to hear these f reigners talking of gratitude. How convenient they seem to forget the hospitality showered Miss Katherine Mayo, by the British Indian Go ernment and people in India. And what did th American woman do in return? She went hom and wrote an unscrupulous book on India and make a few dollars and to earn cheap notoriet she condemned a whole nation with noble trad tions. "Mother India" is too notorious a spec men of American gratitude.

Only a little over a year ago, the Mahara of Udaipur placed all his resources and hospitalit at the disposal of the Tobis Film Expedition fro Germany. And they went back and called th Indians "as slow as snails and more stupid tha dogs". One wonders who the real dogs are!

The Tommy who wrote "The Drum", A. E W. Mason, thinks, loudly enough for the world t know, that the critics in India unnecessaril created a "fuss and a row" when he had show the Indians as "good old fellows". Yes, "good ol fellows", who invite the white men as guests fo

linner and then shoot them—"good old fellows", ho provide an excellent target for the bullets the white men. Damn cheek, we should call for a famous writer to commit the sin of abus- g his fellow men and then call upon his intelli- nce to justify it.

But the vital question is whether the white n looks upon the coloured person as fellow man-being? The only hope for the coloured es of the world, is the fact that every white n, however, is not as bad as the ruling class.

Speaking to a friend of ours Mr. T. F. Bir- call, the Chief European Correspondent of the w York Times, who is now in Bombay, thought te "Gunga Din" article in the last issue of "film- ilia" a very sensible contribution and wondered y American producers produced such pictures at offended other nations.

We are relying on men like Mr. Birchall to ke up the conscience of their people and tell m that trade and friendship must be based on odwill of a nation.

ELIVER THE ULTIMATUM

"Gunga Din" must be banned in India and we e sure it will be. But the mischief doesn't end re. That disgraceful picture will go all round e world with its cruel, insidious anti-Indian paganda, fortified with the knowledge that In- ns cannot reach them in other countries. And consequence Indians will be defamed as bar- rians and dogs.

More drastic measures must be taken to stop s mischief. An ultimatum must be given to K.O. Radio Corporation to withdraw the pic- e from the world markets and to destroy the ginal negative in the presence of Indian offi- ls on the pain of all their other productions ng banned in India. A severe step like this will ch the other producers a precious lesson which y so badly need.

We draw the attention of our people to the nificant words of Sardar Chandulal Shah, the airman of the Reception Committee of the In- n Motion Picture Congress and of Rai Saheb uni Lall, Vice President of the Motion ture Society of India, printed elsewhere in this issue and call upon the people and the Provincial Governments to take immediate drastic action by exercise of the powers enjoyed by them under the present constitution.

It was a splendid gesture on the part of the British Board of Film Censors to ban "The Relief of Lucknow" before it went into production at the instance of the Secretary of State for India as the production of a picture like that would not help to improve the relations between the two countries just at present.

From our Delhi correspondent, we under- stand that the Government of India has further warned an English Expedition in India shooting local scenes in colour to guard against the na- tional and religious susceptibilities of our people by avoiding scenes that are likely to embitter the relations between the rulers and the ruled.

All this is very correct, but one wonders whether these actions are prompted by a real change of heart or by the crisis that is looming large on the political horizon. Whatever be the reason it is strange to note that when the ruling race of Britishers have relaxed its imperialist outlook to please the Indians, the Americans, who are utter foreigners should go out of their way to scandalise our country, forgetting the primary fact that they are in India mainly for business which depends and flourishes only on the good- will of the people of this country.

OUR SILVER JUBILEE NUMBER

The next issue of "filmindia" will be a Silver Jubilee Number. Apart from the fact that it will be the best of our issues, it will be just DIFFERENT from others.

It will have more colour plates, more photographs and more reading matter.

Don't miss a copy if you are an enthusiastic film fan.

Price As. 8 as usual.

FILMINDIA'S CHALLENGE

To those misguided foreign producers who revel in this cowardly game of slander, we warn that "filmindia" will not relax its untiring efforts in prosecuting a country-wide agitation against anti-Indian pictures, till our country recovers its self-respect in the eyes of these foreigners. The next step in the fight is the big yard-stick, which even non-violent non-cooperators like Indians can use with deadly effect if time needs it.

Americans should not forget that India's weapon of non-violence has brought even the proud British imperialism down on its knees and the American commercialized dominance will not be much of a match for it.

The West will soon need the East as friends but this is not how that friendship can be built.

Coming to the part played by the Indi Exhibitors in showing such anti-Indian pictur advertising them, pushing their claims and other ways going all out to support the forei producers, we must readily admit that in eve fold there are some black sheep. These men, they can at all be called men, deserve the cc demnation of every right thinking human bei

Finally, we appeal to our national leaders take up this matter and thrash it out at the S sions of the Tripuri Congress and thereby gi the nation a lead which it so badly wants just present.

The Indian Motion Picture Congress, whi is to be convened during the Easter should a not lose sight of so important a problem which so vitally linked with our national respect.

SCIENTIFIC RESEARCH
LEADS TO
NEW DISCOVERY
DARK SKINS
CAN BE MADE
FAIRER
CrémOzon
ACTIVE OXYGEN CREAM
A series of experiments on skin bleaching have shown that all organic colouring matter reacts to the bleaching action of Oxygen. This principle is utilised in a very judicious manner in preparing an Ozonised Cream under the name of CREMOZON. Each jar of CREMOZON liberates about 200 cubic centimetres of fresh active Oxygen which acts on the pigment and gradually bleaches the same, thereby making the skin permanently several shades fairer.
The presence of other useful emolients in CREMOZON makes it exceedingly useful in removing freckles, black heads and sunburn. CREMOZON is highly antiseptic thereby destroying germs which cause skin diseases.
AT ALL CHEMISTS AND STORES OR FROM:
COSMETIC DEPT., "CIPLA", • • • BOMBAY 8.
Rs. 3-8

An unusually strong cast led by V. Pagnis and supported by Vasantee, Date, Leela Chitnis and others makes "Sant Tulsidas" of Ranjit a unique picture of instruction and entertainment. It is directed by Jayant Desai.

Mehboob's Best & Sagar's Next
THE ONLY WAY
NEW THEME
NEW FACES
NEW TREATMENT
Coming To
PATHE

BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

EZ" & ISLAM

Americans don't care whether Hassan is a don- or a human being. But Indians do. Hassan is ndian name and in American pictures if the name ven to a donkey, Americans perhaps get a kick of it, as they get one more chance of laughing at Indians.

But Hassan has a greater significance than being ly an Indian name. Hassan and Hussein were Mahomedan martyrs in whose memory the whole slam mourns for 10 days. Hassan and Hussein the brave sons of Hazrat Ali and Fatimah. Fati- was the only daughter of the Prophet Mahomed e Hazrat Ali was the fourth Caliph, a great ruler self.

Mahomedans all over the world revere these es and to think that one of these sacred names ld be given to a donkey, is the height of foolish- on the part of the producers. And that is exact- hat has been done in "Suez" a 20th Century Fox ire which is coming to the Regal Cinema, Bom- on the 4th March.

Annabella, one of the heroines of the said pic- , calls her donkey by the name of Hassan and it ne so many times that one cannot miss its hid- significance. In fact, one even feels that the tition and the hero's inquiry "whom are you call- and her reply "Hassan, my donkey", are intend- o insult our people.

Till the time of writing this, we understand that Bombay Board of Film Censors has passed the without any changes. Anything better cannot be cted from the present Board, managed as it is at ent. There is hardly anyone on the Board who vs enough about anything, religious or otherwise. xpect them to know something about the hallow- nartyrs of Islam is ridiculous. But now they ld know.

We demand that the Censors should cut out those es from the film where the donkey is called Has- "Suez" may be a very good picture, but let it be so at the expense of Islam and one of its hal- d martyrs.

Let Hassan remain a sacred name to all Indians, hey Hindus or Mahomedans. Christ's martyrdom have been great, but Hassan's was no less.

To call a donkey, Hassan, is not only insulting Islam, but all Indians. If producers in India, Egypt and Turkey were to portray Christ or Luther in the same insulting way, the entire Christendom would rise in revolt. If an untouchable in India was to be called Hitler or Mussolini, Germans and Italians would move heaven and earth to wipe the insult off.

Does it not therefore occur to these foreigners that India feels the same way about her heroes?

Would not Americans be insulted if a sweeper in the streets is named Roosevelt?

Well, why not think the same way about Indians?

IN MEMORY OF A PIONEER

On the eve of the Silver Jubilee Celebrations of the Indian film industry, it will be proper to recall the services of the late Mr. Abdulla Fazalbhoy, who took a very significant part in the fast progress of the industry during the last ten years.

The genial but dynamic personality of the late Mr. Abdulla Fazalbhoy appeared on the horizon of film industry at a crucial period of transition when those already in the industry were toying with the present and trembling for the future.

With the arrival of Talkies from America, our producers of 'silents' became panicky and for months on end wondered about the production of talking pictures. They did not know where to go and what to do. They badly wanted guidance.

And it was at this time, that Mr. Abdulla Fazalbhoy stepped with his rich experience in radiology and broadcasting and founded the Sound Equipment Co., Ltd., to make up for enterprise and supply the needs of the hour.

In a few months, producers became as intimate with the new order of things as with the old. Thanks to the pioneering spirit of Mr. Fazalbhoy, everything that the industry needed from a bulb to a recording machine, was at the command of the producers.

And then from one good thing to another the late Mr. Fazalbhoy went on till to-day, even after his premature death, Fazalbhoy Ltd.,—as the different enterprises are collectively known—comprises different activities such as: selling recording and reproducing machines, radios, and other accessories, producing Indian talkies and even financing them etc., etc.

But to crown all, that is not all for which the late Mr. Fazalbhoy will be remembered by posterity. In donating and establishing the Abdulla Fazalbhoy Technical Institute and handing it over to the control of the St. Xavier's College, the late Mr. Fazalbhoy has a special claim on the gratitude of the present generation.

The wonderful success of this Institute will ever remain a proud record of the Fazalbhoy family which to-day wields tremendous influence in trade and society. Can we forget the late Mr. Abdulla Fazalbhoy?

AN APPEAL TO FANS

One more instance of the high regard for "filmindia" is the adoption by the prominent producers of our suggestion to help Mr. D. G. Phalke the father of the Indian film industry. Elsewhere we have published the names of the Phalke Purse Fund Committee which has been formed to collect contributions to the Purse Fund.

We have now to appeal to all in the industry to do their bit by contributing generously to the Phalke Purse Fund.

Not only do the people in the industry owe an eternal debt of gratitude to the venerable father, but the fans in general, all over the country, also owe all their present entertainment to him.

When seeing the next Indian picture, the fans should remember that had it not been for Mr. Phalke, perhaps they would not have seen any Indian picture. This thought is bold, nevertheless one cannot get away from the fact that Mr. Phalke was the very first man who produced films in India.

Fans must do their bit by contributing to the Purse Fund. Remember, the old man needs all the help we can give him. He needs it, remember that again.

[illegible] RAI SAHEB

[illegible] that an appeal to Rai Saheb Chuni [illegible] be wasted. His regard for "filmin[illegible] constructive suggestions in all matters [illegible] industry, has incidentally made him one of [illegible] unflinching friends in the industry. So [illegible] to him in the affairs of the Motion Picture Society of India we knew that thi would be readily remedied.

Only two months back, the Society had beco a top heavy liability, owing to the indiscretion publishing an Year Book which was destined to l money. A big debt had mounted up in consequen and the existence of the Society was threaten Had the Society been wiped off, it would have be a great pity, considering the all-important fact th it had just received official recognition.

But one can always rely upon the last minu resourcefulness of an efficient executive like the R Saheb, whose brilliance in his own field of activit is considered incomparable. With a deft move th would do honour to a shrewd banker, the Rai Sah has turned liabilities into assets and the Year Bo and its tremendous cost of printing has now b come the responsibility of the printers themselv The Society is free.

THE NEXT PRESIDENT!

There is one thing more, and it is as importa as the existence of the Motion Picture Society. is to find the right man as its President for t coming year. After the sudden and unfortuna death of Sir Pheroze Sethna, Sir Rahimtullah Ch noy accepted the Presidentship. Sir Rahimtullah a business magnate of the city and as such h many irons in the fire. To expect so big and bu a man to study the problems of our industry int mately and in a short time is next to impossib For a man like Sir Phiroze, it took years to get

The Picture You Must Not Miss

DEVATA

(In Marathi)

It is produced by Huns Pictures and I recommend it to all intelligent people.

Baburao Patel.

ing acquaintance with the affairs of our indus-
and it must therefore be more difficult for Sir
mtullah to know everything about the indus-
so soon. That the President of the Society,
ever he is, must have intimate knowledge of his
onsibility, is undisputable.

Would it not therefore be better, or even more
to get a gentleman who works in the industry,
s everything about it and feels for it as the
President of the Society? The general elec-
are scheduled to take place in the month of
and we can think of only two persons either
hom could occupy the responsible presidential
: Sardar Chandulal Shah or Rai Saheb Chuni

Or in the alternative Sir Rahimtullah must give
promise to sacrifice more of his invaluable time
uture for our industry.

E JOURNAL OF THE SOCIETY

The January issue of the Journal of the Motion
re Society of India came to hand on the 15th
uary 1939. That speaks for its regularity. The
up of the journal is much improved and from
tiny pocket catalogue which it once was, it has
become a magazine. A welcome change.

But every magazine or journal must have some-
g to read. And particularly so with an official
ication like this Journal. The contents of this
e, barring a solitary article, are more or less
ing and it is a pity.

We see a new name—C. C. M. Hardy—as the
or. That sounds foreign enough. We should
to ask the following questions:

1. Who is Mr. Hardy? What are his qualifi-
ns to edit an official paper like the Journal?
long has he been a journalist? What previ-
journalistic experience has he got? And how
h exactly does he know of our film industry?

2. Have we no journalists of our own that we
ld be compelled to search for one in a foreign
p?

3. What has the General Motors paid for their
-page coloured supplement? They ought to pay
usual advertisement tariff? Have the full charges
paid?

4. Is the journal going to be Anglo-Indian in
utlook and policy?

Who is answering these questions?

E QUEEN RETURNS

The most pleasant surprise of the month was
ote the return of Sulochana to the screen after
ng absence. And it is a triumphant return in
m-ki-Jyot" a picture produced by Ruby Pic-
s, a company in which D. Billimoria and Sulo-
a share fortunes.

Do Coming Events Cast Their Shadows Before?

Remarkable Accuracy of Indian Astrologer's Predictions.

Sends FREE Test Horoscopes from His Studio in Bombay.

Hundreds who have tested the skill of Pundit Tabore, famous Indian psychic, are proclaiming him the modern wizard of Astrology. Dr. K. Katrak declares that "Scepticism melts as mist before the Sun when Tabore reveals in details the guarded secrets of one's life."

Unlike many of the present day Astrologers, Tabore believes that the ancient science was created for useful purposes, and he employs his Special Methods to help his followers to avoid mistakes and achieve their worthy ambitions. His Horoscopes bring one face to face with facts, and point the way to more desirable future and brighter existence. Believing in fair dealings, he refunds money in all cases of dissatisfaction. Business, investments, matrimony, love affairs, travel, changes and coming opportunities are among the subjects treated by him.

Those wishing to consult "Tabore" upon their lives problems can obtain FREE a Partial Horoscope by sending him their full names, (Mr. Mrs. or Miss), address, date, month and year of birth, ALL PLAINLY written in block letters. Tabore wants no remittance for his personal (astrological etc.) work, but please send him 4 annas stamps to defray costs (of this notice, postage, stationery, clerical charges etc.). No Personal Interviews; All Consultations by Post Only. Address your letters to PUNDIT TABORE, (Dept. 330), Upper Forjett St., Bombay VII.

"Prem-ki-Jyot" strikes one as a very sensible picture produced with an eye on giving some instruction to our people while providing them with entertainment. It is a story of two friends, bent on extreme sacrifice for friendship. That incidentally "Billy" and "Ruby" (as Billimoria and Sulochana, are known to friends) also happen to be just as faithful friends in life is a mere coincidence.

Sulochana sings, dances, speaks her dialogues almost perfectly, acts superbly and above all looks beautiful in a story that is gripping and interesting. That is one reason why one should see this picture. The second is "Billy" himself. He sings too, and marvellously well and works—well just see and tell us whether Sulochana could get a better hero.

A TOMMY AFTER ALL!

A. E. W. Mason, the man who wrote "The Drum" is on tour. But there is no reason why he should try to make his tour interesting by giving press interviews which expose a little more of his "within". Enough harm has been done to us by writing a book like "The Drum". Why add insult to it by trying to justify a bad job?

Aboard the s.s. "Strathallan", an anglo-Indian press reporter found "Mason to be the essence of good nature" (indeed, it must have been an essence of ginger).

Talking about the film of his story "The Drum" and the hostile criticism and agitation led by "film-india" in India, he remarked: **"I think the critics here were just bent on making a fuss, and so they had a row about it. I believe I made most of Indians in the story excellent fellows!"** He ch kled, adding, **"If Hollywood had done it....."**

A. E. W. Mason

This old Tommy is talk through his hat. Indians ing to safeguard their nati al prestige and pride aga the scandalous onslaughts the foreigners, is just " and row" to this white dier, who has turned bu and blood into pen and while writing "The Drum".

"If Hollywood had don ...."? What would our p ple have done? Crawled their fours before the Am cans? Indeed, Mason m come back here ag again and study India as it is to-c Let him not recall memories of the past to s problems of the present. If Americans do it, t get it back as tight. Don't worry old Mason, we fast learning to look after ourselves. Mason sho go back and tell his people to look out—and qui ly, if Indians are to remain their friends.

It will be well for the Secretary of State India to issue a general warning to such pro ganda writers to keep a better control on th tongue. If they can't speak anything friendly, them at least not speak something hostile.

ब्रह्मचारी

Royal Jewel No. 5

Marathi Version

Story by: **Principal P. K. Atre**

BRAHMACHARI

Royal Jewel No. 7

Directed by: **Vinayak**

- World's First Picture on "NATIONAL" Celibacy.
- India's GREATEST Social Comedy.
- Screen's BIGGEST Contribution to Human Happiness.

The Spectacle !

The Indian Picture
Which during its
non-stop-run
Has had to see the

Coming and Going

of as many as

26 Pictures

Including those of Al Brand
With Al Directors and Al Stars

So Far

How Far This 'So Far' Is To Go?

Hindi by: **Pandit Indra**

•

Hindi Version of **Brahmachari**

For North With:
Best Film Exchange, Delhi.

For South With:
Devi Films Limited, Madras.

Proprietory Rights With: **ROYAL FILM CIRCUIT,** Bombay-4

ROSE—

In the latest Saraswati social "It's True", Rose has excelled herself by giving an eloquent performance which pleases both fans and critics. The picture is booked at the Central Talkies, Bombay.

Over Rs.
25,000 offered

First Prize
Rs. 700 monthly for 24 months or
RS. 15,000 down

Runners up
RS. 9,000
Free Entries

EXTRA PRIZES

"Secundus" Everbright Tonneau Wrist Watch for each One Error solver
Bonus Award value Rs. 10 for each Two Error solver
Special Gift for each Three Error solver
Consolation Bonus for each Four Error solver.

"COMMONSENSE CROSSWORD" No. 143

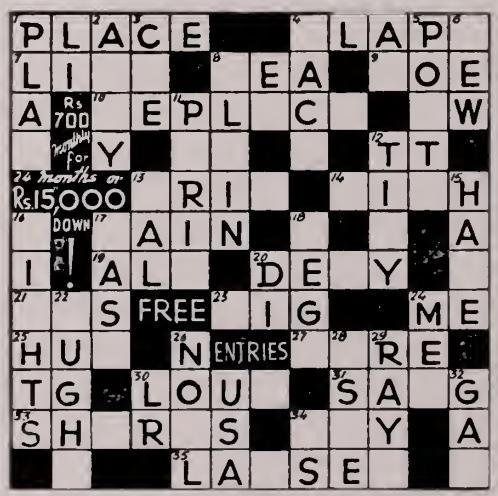
Next week's Offer brings you a golden opportunity of ensuring a covetable monthly income of Rs. 700 f 2 years or, alternatively, a fat Five Figure cheque Down. In addition to this First Prize plum no less than Rs. 9,0 has been set aside for Runners-up and unlimited attractive Extra Prizes extending to all solvers whose entries contain four errors or less. "Practice makes perfect" and you will agree that here indeed are abundant reasons why y should begin putting in some practice at once on the Square below:

CLUES ACROSS

1. There is always one at the top of our prize lists for you
4. What bird's wing does in flight
7. Instead
8. Ocean
9. Enemy
10. To take the place of
13. Repression in childhood causes many a young person to seem this
14. At first sight most of us mistrust a queer one
17. Alas! how often are words spoken in this bitterly regretted
19. Everything
20. As a rule how foolish it is to this one's age!
21. Vaporous substance
23. Large
25. Small dwelling
27. Withered
30. Bad temper is apt to make a person this
31. Chanted
33. Homesick Englishmen stationed abroad long to see those of England again
34. It is sometimes easier to confound an obstinate youngster by letting him have his....
35. His best endeavour to avoid

CLOSING DATE MARCH 24th

N.B.—The Entry Fee in this Competition is Re. 1 per entry and Entry Squares will be published in the issues of March 5th and 12th.



Copyright of these puzzles strictly reserved by the Compiler.

ONLY ENTRY SQUARES
CUT OUT FROM
"THE ILLUSTRATED WEEKLY OF INDIA"
of March 5th or 12th
will be accepted

CLUES DOWN

1. One can seldom do this well wh acutely worried
2. Visionary
3. Hint
4. Pleasant one is sometimes ma ugly by distortion
5. Connoisseurs' opinions differ wid on the comparative merits these
6. To fasten with needle and thread
8. Killed
11. Danger
12. Children are much less trouble look after when they are this
13. He is certainly a queer young m who hasn't one
15. It is often difficult to be pleasant people who "——" us
16. We see many gruesome ones on t film these days
17. Such affluence tends to make a m discontented with life
18. Stiff ones affect a person's gait
22. Anything
24. The natural prey of women!
26. Christmas
28. Reversed spelling of word meani freedom from pain
29. Without the Sun's we could not ex
32. Its crudeness often robs poor com dian's of any humour

COPIES AVAILABLE FROM ALL NEWSAGENT

The EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: P. Kesava Rao (Masulipatam).

May I know why Motilal left Sagar and Rajkumari left New Theatres? Where are they now?

To better their prospects. Motilal is now with the Sudama Productions, a company started by Badami and Sabita Devi in association with the Ranjit Film Company. Rajkumari worked in a couple of Ranjit pictures and has returned to Calcutta, probably into retirement from the screen.

From: L. B. Garden (Bhagalpur).

Why did Sabita leave Sagar?

To start her own production company. She seems to be following in the footsteps of Miss Gohar. But will she get Gohar's luck? Besides, Gohar had a better equipment in herself being a great emotional star and in Sardar Chandulal Shah a good director and clever businessman. Sabita has only Badami as the director.

I have never seen Jamuna singing in any film. Why so?

If you have seen "Adhikar", you must be sleeping when Jamuna sang a good song in a Balinese tune, or you have not seen "Adhikar". See it and then ask me another.

From: B. V. C. Rudrappa (Doddaballapur).

If I request Kanan Bala for an original photo of hers, will she send one?

What is wrong with requesting? Do so, by all means. Your name however is not an encouraging recommendation nor is the town. By the way, where is this town of yours?

From: R. K. Mahandroo (Benares).

Where is Vasanti nowadays?

You will soon see her in "Sant Tulsidas" produced by Ranjit Movietone and you will perhaps say that she has never been better before.

From: J. Prakash (Lucknow).

Which is the better picture: Vidyapati or Adhikar?

Both were very good pictures. The first one was philosophy brought to life, the other was life philosophized. Devaki Bose began with a vision while Barua led up to one.

Is it true that Barua and Jamuna are married to each other?

Not yet!

From: N. Chiranjeevi Rao (Waltair).

I have a good personality and I can sing in Hindi, Telugu and English. I want to act as a hero with Shanta Apte. What shall I do?

Shanta Apte also sings in Tamil and Marathi. And recently she has picked up a couple of Marwari songs. You learn all that and apply to the Prabhat Film Company and then wait for luck.

From: B. N. Shukla (Rajnandgaon).

I love Kanan very much and want her photograph. I wrote eight letters to her and sent her five annas in stamps for postage. But she didn't reply. What shall I do?

One must sacrifice at least five annas for love. But if you are already disillusioned, then file a suit for recovering those five annas with costs. You can also add damages for upsetting the mental balance.

From: K. Shiv Shanker Rao (Shimoga).

Animals play leading roles in many films. Whom are we to admire; the animals, the director, the story writers or the other artistes?

Admire the animals, please. Simply because being animals they cannot be directed by our directors and therefore they give a good natural performance.

I find high sounding articles written by Pramilla in some weekly rags. Who is this girl and where is she working? And who is the other one—Romilla?

Pramilla has an obsession that she can write. She probably acquired this when she was a school teacher. Writing is her hobby and no one can stop her from pursuing it. Pramilla is now working with Wadia Movietone, in "Jungle King". Romilla is her younger sister and works with the Mohan Sound Studios, Andheri. Both are nice enthusiastic artistes.

Where is Keshavrao Date now?

He is playing a splendid character role in "Sant Tulsidas" produced by Ranjit Movietone.

From: P. Gajapathi Rao (Masulipatam).

I have heard that the great emotional artiste Miss Gohar is a partner in Ranjit Movietone?

So have I! By the way, where did you pick up this marvellous news which is over ten years old?

From: K. V. P. Singh (Jaipur).

There is a one-eyed fellow in my class. He wants to join the film industry. Has he any chance?

What chance can he have when people with two eyes are starving in our industry? Besides, a film studio is too big a field for one eye to cover. I should advise him to pursue his studies.

From: Narayan R. Helchal (Nagpur).

Who is the better actor between Saigal and Vinayak?

Vinayak. Saigal, however, is the better singer.

From: Ganpat Mathose (Jodhpur).

What part, the students who are interested in the film industry, can take on the occasion of its Silver Jubilee?

They can become delegates by paying Rs. 10 and attending the conference and discussions. They can also secure the Distinguished Visitor's I by paying Rs. 3. They will be invited for a g lunch to be given on the 10th of April which be attended by all the prominent film person ties. They can also see the wonderful film Ex bition that will be put up. The studios will c duct courtesy tours for the visitors and expl to them the working of a studio and the shoot of a picture. They can contribute to the Pha Purse Fund, opened in honour and appreciat of Mr. D. G. Phalke, the father of the Indian f industry. I suggest that the students desiring take part in the Silver Jubilee Celebrations sho write to the Secretary, Indian Motion Pict Congress, 160, Tardeo Road, Bombay and get th campaign book which gives all the informati Remember, students can make the Silver Jub Celebrations a greater success.

From: B. Ram Prasadh (Durban).

Do you think that a South African boy has a chance of acting in Indian films if he has Saig golden voice?

Every chance provided he sings and speaks well as Saigal. And if he looks better than S gal, then a better chance.

STYLE & ELEGANCE

in

SAREES & SILK

●

Weddings, Dances, Races, At Homes.....

the Season is in full swing! Are you prepared?

Have you a collection of Sarees befitting these occasions?

We have just opened the very newest in Silks, Sarees, and Borde

Each a stylish creation, yet modestly priced.

★

Beautiful Blouses made by expert tailors under supervisi of lady attendant.

★

JUST GIVE A TRIAL

POHOOMULL BROS [INDIA

275, Hornby Road, Fort, BOMBAY.

From: N. R. Kannan (Jubbulpore).

What is your opinion of "Awakening" produced by Mr. Bhavnani?

From what I remember now, I think it was a pretty good picture. The pity however is that Bhavnani never cared to produce anything better since then—not even as good. I reviewed the picture in the December 1936 issue of "filmindia" and you can read what I then said, if you have the copy.

From: A. C. Sinha (Katihar).

Who is the most melodious from the following: Saigal, Surendra, K. C. Dey and Pahari Sanyal?

Saigal is easily the most melodious. K. C. Dey is easily the most musical. Between Pahari and Surendra, Pahari is the better singer.

From: T. S. D. S. Gour (Jubbulpore).

Is Saigal married? If so, does his wife entertain him with songs?

Yes, he is a married man. As regards the other part, I think Saigal must be singing for her entertainment to the tune she calls. It is usually so with married people. They have either to sing to a tune or dance attention.

From: Indira Kumari (Anantpur).

The Andhra producers are not telling you about Andhra stars. It is extremely stupid of them. The best star is Kanchanmala. She has an angelic voice. I am sure that she will hold her own in comparison with the stars in Bombay and Calcutta. Will you print an appreciative article from me? Don't be parochial?

I am not a priest to stick to a parish. I am a journalist and if you give me some good stuff I shall certainly print it, especially so when it is about a girl with an angelic voice. I hope she looks like an angel too. Much of the fun would however be lost if she tries to live up to one. By the way, I like the way you have described the Andhra producers. Being of the same province you enjoy the privilege. I don't.

From: Hari Shanker (Agra).

Fascinated by the charm of Miss Meera in "Vachan", I sent her a silver medal with names engraved as a present. She however did not acknowledge it. I am in a suspense as to whether my present had a warm reception or otherwise. Could you tell me what to think of the reception—a warm or a cold one?

Luke warm, sonny. And that is because the medal was of silver. And you say you engraved 'names' on it. What names did you call her? Try it again with a gold medal and if Meera doesn't acknowledge that gift, I shall pull her ears and send you an action photograph of the same.

From: D. Shridhar (Gwalior).

I have seen "Brahmachari" several times and yet I want to see it again and again. Why?

You have probably seen Meenakshi in that bathing costume. She is a good tease. Isn't she?

Damuanna Malwanker and Sardar in "Devata" a Marathi social picture produced by Huns and now running at the West End Talkies, Bombay.

From: K. V. Bhat (Mangalore).

Please give me the names of the actor and the actresses who have the largest wardrobes.

If you mean wardrobes filled with the latest clothes, then Baburao Pendharkar and Rose will take the lead.

From: Jashan T. Dadlani (Nairobi).

Please rate the talents of the following music directors from Bombay: Bali, Biswas, Jnan Dutt, Mushtaq Hussein?

Bali is easily the best, having a better idea of film music than others. But he has not been able to do much owing to lack of opportunities. Jnan Dutt comes next. Between Biswas and Mushtaq, I like Biswas. He has more experience to back him up.

From: K. Rama Pai (Cochin).

Has any of Rabindranath Tagore's plays been filmed?

Yes, on this side only one: "Sacrifice" and that too as a 'silent' produced by Oriental Pictures Corporation Ltd. "Gora" is another, which is reported to have been filmed in the Bengali language.

From: Sajjan C. (Baroda).

Can Prem Adib compete with the mighty Motilal in acting?

Oh yes! he can compete, but can he beat him?

From: P. N. Sharma (Bhopal).

You say that "Kanan is good in parts" in the review of "Street Singer". I think she is superb throughout. Don't you think you have erred, for once?

I like that "for once". Well, I have erred often, but not this time. Kanan could have been far better in other hands and that is why I have said she was good in parts. Do you remember Kanan in "Vidyapati". Well, how much of her did you see in "Street Singer"?

From: K. L. Asthana (Meerut).

Where is Bimla Kumari working nowadays?

With Bhavnani Productions in the "Son of Zambo." Is that not enough?

From: Suresh Datta (Calcutta).

I visited Kanan at her Howrah residence several times when she was a girl of 12 or 13. Since then she has become famous and does not even recognise her old intimate friends nor cares to reply to their letters. What more, her mother does not allow anybody to have an interview with her, if he happens to be a commoner. Will you kindly suggest a way out?

At 13 Kanan was safe from prying eyes, but at 23, she is not. Her mother is right in keeping off idle and inquisitive persons. Kanan is a star and as such has a large following. And if her mother allows everyone to come along and have a chat with her, when will the girl pursue her career? Anyway, if you have been on old and sincere and tried friend, it will be easy for you to get round the mother and persuade her to grant you a few minutes with Kanan.

From: Satya Deva (Dehra Dun).

Please recommend some books on film acting?

"Film Acting As A Career" by L. Bamburg and "Film Acting" by V. I. Pudovkin are two good books you should read. You can order them through the New Book Co., Hornby Road, Bombay.

From: Miss Chandermani Puncham (Natal).

I am very anxious to correspond with Sulochana, Devika Rani and Madhuri as I like them very much. Will you kindly give me their address?

Sulochana, you can address as Miss Ruby Myers, Warden Road, Bombay; Madhuri is Miss Beryl Claessen, Mahim, Bombay; while Devika Rani's letter can be sent c|o The Bombay Talkies, Ltd., Malad, Bombay.

AN APPEAL TO MY READERS

Our film industry has completed 25 years of its struggling existence. And it is celebrating its Silver Jubilee in the Easter Holidays by convening a Congress and organizing an Exhibition in Bombay.

It is the duty of every film fan to do his bit on this occasion. He has two chances of doing so—either by becoming a Delegate to the Congress or by being a visitor.

Filmindia has intelligent readers and they hardly need a second telling.

Write to-day, to the Secretary, Indian Motion Picture Congress, 160 Tardeo Road, Bombay for details and enrolment forms.

Baburao Patel.

READY FOR BOOKING *and immediate Release*

See It On The Screen

OF

Imperial Cinema

(The leading Theatre of Bombay)

The Picture that has all the elements of screen entertainment that the fan could wish for.

Midnight Mail

Directed by: K. AMARNATH

★

Starring:

Miss Yasmin, Nazir, Miss Gulab, S. Nazir, Mishra, Master Gulam Kadar, Shirazi A.M., Indurani, Varne, Chandrakant B.A., Sadik.

MIDNIGHT MAIL IS MAKING RECORDS IN THE NORTH!

Produced by:
MOHAN PICTURES
(Andheri-Bombay)

RATNA LUTARI

Director: **A. M. Khan**

Featuring:

Miss Romilla, Chandrakant B. A., Kantakumari, S. Alam, Miss Amina, Miss Anvari, Balabhai, Fazal, Medi Raza, Ansari, Kaul, Haroon, Maherbanu, Shahzadi.

Showing at: **GLOBE TALKIES, Bombay.**

BHEDI KUMAR

Director: Chunilal Parekh

Featuring:

Miss Indurani, Yashvant Dave, Urmila Devi, Baby Indira, Shirazi A. M., Rafik, Ansari, Mishra, Sadik, Vasant Pahelwan and others.

(1) KUL DIPAK
(2) JUNGLE KA JAVAN
(3) CHABUK WALI
(4) VEER BALA
(5) BHEDI TRISHUL
(6) CYCLE WALI

RAN SANGRAM

Director: **A. M. Khan**

Starring:

Miss Kantakumari, Chandrakant B.A., S. Alam, Miss Amina, Anvaribai, Balabhai, Fazal, Ansari, Medi Raza, Kaul, Shahzadi and Haroon.

Watch for **"CHASHMAWALI" & "JALTA JIGAR"**

For Bookings apply to:

RAMNIKLAL MOHANLAL & COMPANY

Khetwadi Main Road, Bombay-4

Everest's No. 1

★★★ SITARA

is news .....

No. 1 Picture of 1939
comes from No. 1 Company

There need be no hesitancy whatever about billing it as

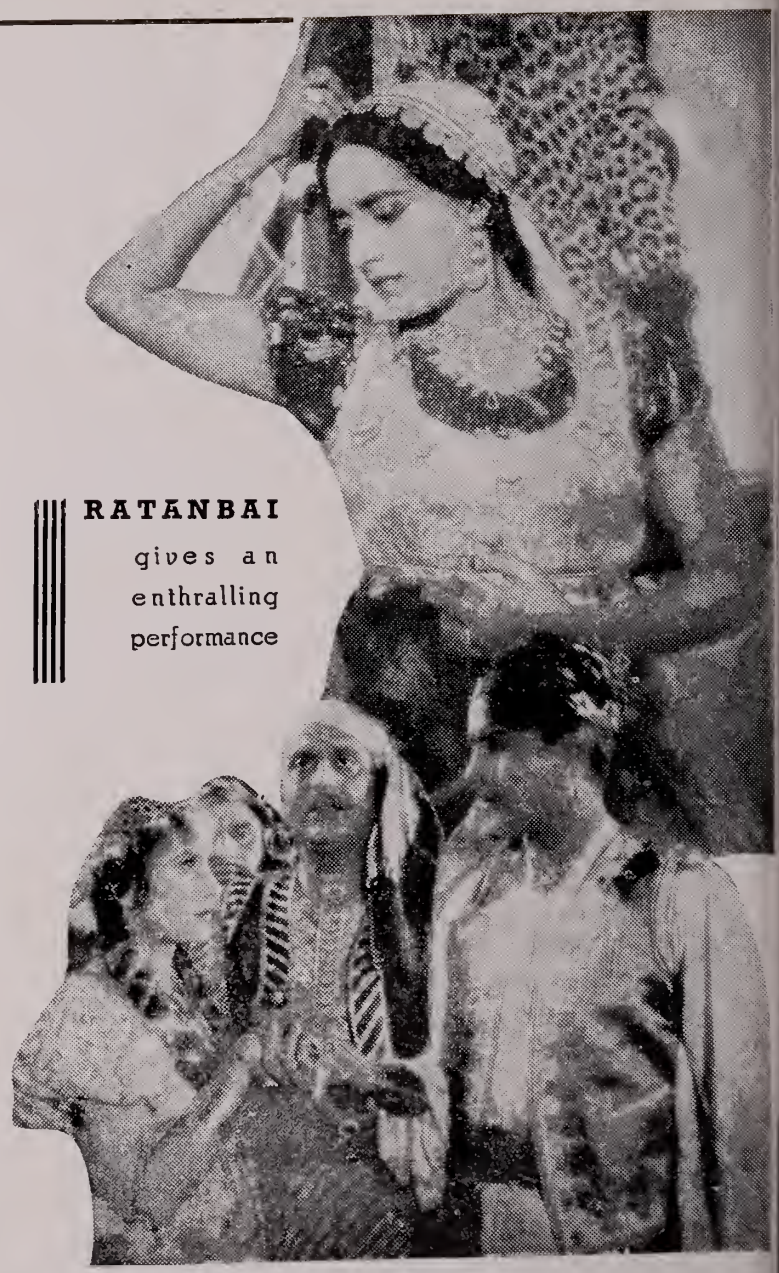
EZRA MIR'S
BEST PICTURE

●

Gypsy Melody -
Rythm -
Story -

●

Music by: **Rafique Ghaznavi**



RATANBAI gives an enthralling performance

Coming at the
Imperial Cinema
BOMBAY

Khurshid & Nazir join hands in giving you entertainment from the start to the finish with all the blessings of Mubarak.

★★★ SITARA ★

Note the Change of Address ☞

For bookings apply to:
Everest Pictures Corporation Ltd.
Asian Building, Ballard Estate,
Nicol Road, Bombay.

From: N. R. Kannan (Jubbulpore).

What is your opinion of "Awakening" produced by Mr. Bhavnani?

From what I remember now, I think it was a pretty good picture. The pity however is that Bhavnani never cared to produce anything better since then—not even as good. I reviewed the picture in the December 1936 issue of "filmindia" and you can read what I then said, if you have the copy.

From: A. C. Sinha (Katihar).

Who is the most melodious from the followlng: Saigal, Surendra, K. C. Dey and Pahari Sanyal?

Saigal is easily the most melodious. K. C. Dey is easily the most musical. Between Pahari and Surendra, Pahari is the better singer.

From: T. S. D. S. Gour (Jubbulpore).

Is Saigal married? If so, does his wife entertain him with songs?

Yes, he is a married man. As regards the other part, I think Saigal must be singing for her entertainment to the tune she calls. It is usually so with married people. They have either to sing to a tune or dance attention.

From: Indira Kumari (Anantpur).

The Andhra producers are not telling you about Andhra stars. It is extremely stupid of them. The best star is Kanchanmala. She has an angelic voice. I am sure that she will hold her own in comparison with the stars in Bombay and Calcutta. Will you print an appreciative article from me? Don't be parochial?

I am not a priest to stick to a parish. I am a journalist and if you give me some good stuff I shall certainly print it, especially so when it is about a girl with an angelic voice. I hope she looks like an angel too. Much of the fun would however be lost if she tries to live up to one. By the way, I like the way you have described the Andhra producers. Being of the same province you enjoy the privilege. I don't.

From: Hari Shanker (Agra).

Fascinated by the charm of Miss Meera in "Vachan", I sent her a silver medal with names engraved as a present. She however did not acknowledge it. I am in a suspense as to whether my present had a warm reception or otherwise. Could you tell me what to think of the reception—a warm or a cold one?

Luke warm, sonny. And that is because the medal was of silver. And you say you engraved 'names' on it. What names did you call her? Try it again with a gold medal and if Meera doesn't acknowledge that gift, I shall pull her ears and send you an action photograph of the same.

From: D. Shridhar (Gwalior).

I have seen "Brahmachari" several times and yet I want to see it again and again. Why?

You have probably seen Meenakshi in that bathing costume. She is a good tease. Isn't she?

Damuanna Malwanker and Sardar in "Devata" a Marathi social picture produced by Huns and now running at the West End Talkies, Bombay.

From: K. V. Bhat (Mangalore).

Please give me the names of the actor and the actresses who have the largest wardrobes.

If you mean wardrobes filled with the latest clothes, then Baburao Pendharkar and Rose will take the lead.

From: Jashan T. Dadlani (Nairobi).

Please rate the talents of the following music directors from Bombay: Bali, Biswas, Jnan Dutt, Mushtaq Hussein?

Bali is easily the best, having a better idea of film music than others. But he has not been able to do much owing to lack of opportunities. Jnan Dutt comes next. Between Biswas and Mushtaq, I like Biswas. He has more experience to back him up.

From: K. Rama Pai (Cochin).

Has any of Rabindranath Tagore's plays been filmed?

Yes, on this side only one: "Sacrifice" and that too as a 'silent' produced by Oriental Pictures Corporation Ltd. "Gora" is another, which is reported to have been filmed in the Bengali language.

From: Sajjan C. (Baroda).

Can Prem Adib compete with the mighty Motilal in acting?

Oh yes! he can compete, but can he beat him?

From: P. N. Sharma (Bhopal).

You say that "Kanan is good in parts" in the review of "Street Singer". I think she is superb throughout. Don't you think you have erred, for once?

I like that "for once". Well, I have erred often, but not this time. Kanan could have been far better in other hands and that is why I have said she was good in parts. Do you remember Kanan in "Vidyapati". Well, how much of her did you see in "Street Singer"?

From: K. L. Asthana (Meerut).

Where is Bimla Kumari working nowadays?

With Bhavnani Productions in the "Son of Zambo." Is that not enough?

From: Suresh Datta (Calcutta).

I visited Kanan at her Howrah residence several times when she was a girl of 12 or 13. Since then she has become famous and does not even recognise her old intimate friends nor cares to reply to their letters. What more, her mother does not allow anybody to have an interview with her, if he happens to be a commoner. Will you kindly suggest a way out?

At 13 Kanan was safe from prying eyes, but at 23, she is not. Her mother is right in keeping off idle and inquisitive persons. Kanan is a star and as such has a large following. And if her mother allows everyone to come along and have a chat with her, when will the girl pursue her career? Anyway, if you have been on old and sincere and tried friend, it will be easy for you to get round the mother and persuade her to grant you a few minutes with Kanan.

From: Satya Deva (Dehra Dun).

Please recommend some books on film acting?

"Film Acting As A Career" by L. Bamburg and "Film Acting" by V. I. Pudovkin are two good books you should read. You can order them through the New Book Co., Hornby Road, Bombay.

From: Miss Chandermani Puncham (Natal).

I am very anxious to correspond with Sulochana, Devika Rani and Madhuri as I like them very much. Will you kindly give me their address?

Sulochana, you can address as Miss Ruby Myers, Warden Road, Bombay; Madhuri is Miss Beryl Claessen, Mahim, Bombay; while Devika Rani's letter can be sent c|o The Bombay Talkies, Ltd., Malad, Bombay.

AN APPEAL TO MY READERS

Our film industry has completed 25 years of its struggling existence. And it is celebrating its Silver Jubilee in the Easter Holidays by convening a Congress and organizing an Exhibition in Bombay.

It is the duty of every film fan to do his bit on this occasion. He has two chances of doing so—either by becoming a Delegate to the Congress or by being a visitor.

Filmindia has intelligent readers and they hardly need a second telling.

Write to-day, to the Secretary, Indian Motion Picture Congress, 160 Tardeo Road, Bombay for details and enrolment forms.

Baburao Patel.

READY FOR BOOKING *and immediate Release*

See It On The Screen

OF

Imperial Cinema

(The leading Theatre of Bombay)

The Picture that has all the elements of screen entertainment that the fan could wish for.

Midnight Mail

Directed by: K. AMARNATH

★

Starring:

Miss Yasmin, Nazir, Miss Gulab, S. Nazir, Mishra, Master Gulam Kadar, Shirazi A.M., Indurani, Varne, Chandrakant B.A., Sadik.

MIDNIGHT MAIL IS MAKING RECORDS IN THE NORTH!

Produced by:

MOHAN PICTURES

(Andheri-Bombay)

RATNA LUTARI

Director: **A. M. Khan**

Featuring:

Miss Romilla, Chandrakant B. A., Kantakumari, S. Alam, Miss Amina, Miss Anvari, Balabhai, Fazal, Medi Raza, Ansari, Kaul, Haroon, Maherbanu, Shahzadi.

Showing at: **GLOBE TALKIES, Bombay.**

BHEDI KUMAR

Director: Chunilal Parekh

Featuring:

Miss Indurani, Yashvant Dave, Urmila Devi, Baby Indira, Shirazi A. M., Rafik, Ansari, Mishra, Sadik, Vasant Pahelwan and others.

(1) KUL DIPAK
(2) JUNGLE KA JAVAN
(3) CHABUK WALI
(4) VEER BALA
(5) BHEDI TRISHUL
(6) CYCLE WALI

RAN SANGRAM

Director: **A. M. Khan**

Starring:

Miss Kantakumari, Chandrakant B.A., S. Alam, Miss Amina, Anvaribai, Balabhai, Fazal, Ansari, Medi Raza, Kaul, Shahzadi and Haroon.

Watch for **"CHASHMAWALI" & "JALTA JIGAR"**

For Bookings apply to:

RAMNIKLAL MOHANLAL & COMPANY

Khetwadi Main Road, Bombay-4

Everest's No. 1

★★★ SITARA

is news .....

No. 1 Picture of 1939
comes from No. 1 Company

There need be no hesitancy whatever about billing it as

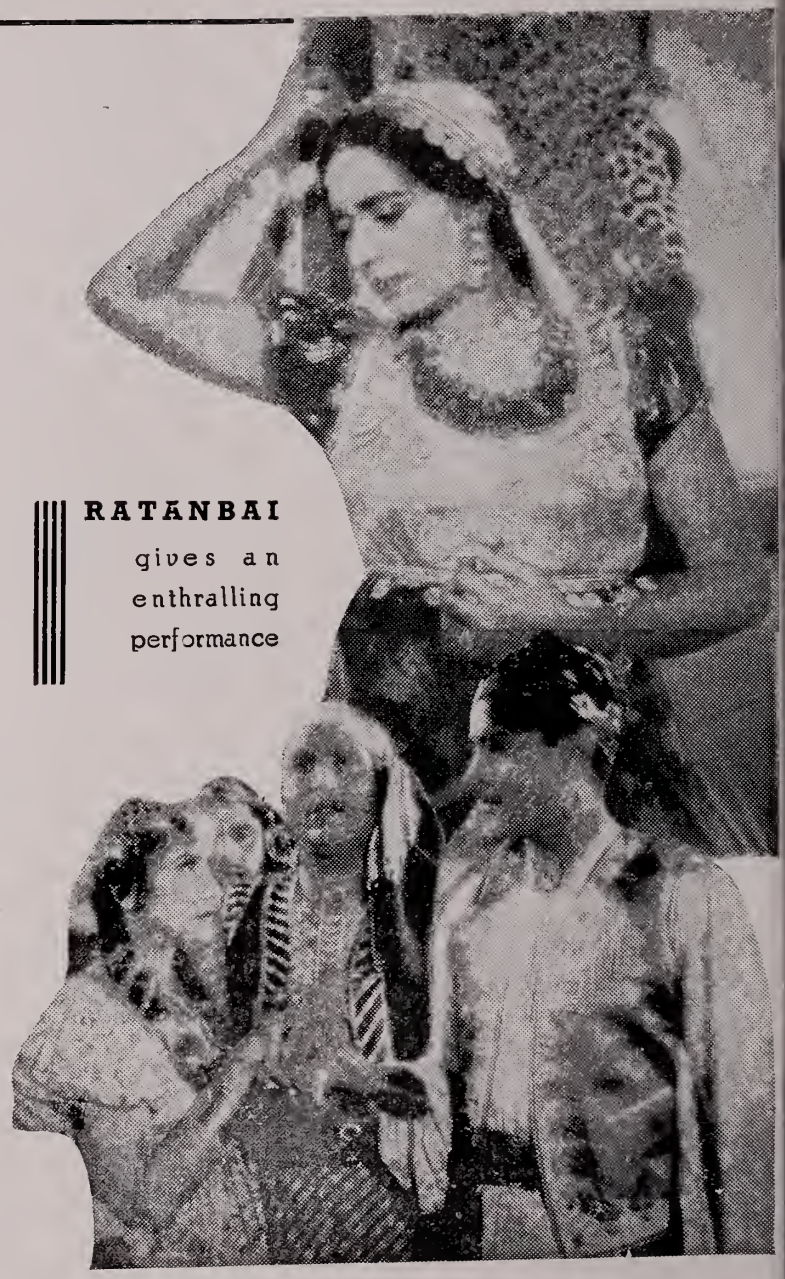
EZRA MIR'S
BEST PICTURE

●

Gypsy Melody -
Ryth m -
Stor y -

●

Music by: **Rafique Ghaznavi**



RATANBAI
gives an enthralling performance

Coming at the
Imperial Cinema
BOMBAY

Khurshid & Nazir join hands in giving you entertainment from the start to the finish with all the blessings of Mubarak.

★★★ SITARA ★

the Change of Address ☞

For bookings apply to:
Everest Pictures Corporation Ltd.
Asian Building, Ballard Estate,
Nicol Road, Bombay.

Shots from "Sant Tulsidas" a Ranjit Devotional with a cast that commands attention.

Sabita, Prabha
the only ladies
"Ladies O

Sardar Chandulal Shah Hits Out !

Advocates Drastic Measures Against Anti-Indian Pictures

Appeals to the Journalists to Save the Nation

"We would willingly shake hands with the foreign producers as friends on the same plane of culture and understanding. But we are certainly not prepared to tolerate any insults wantonly flung at our prestige and nationalism as has unfortunately been done in pictures like "The Charge of the Light Brigade", "Bengal Lancers" and "The Drum".

"The present awakening amongst our people and their grim struggle for nationalism carried out in a way entirely different from methods of coercion practised hitherto, has made India good news for exploitation all over the world. But I cannot for the world of me understand how a friendly people like the Americans stoop so much for their commercial instincts as to trade in a nation's prestige and revile its patriotism, merely to earn some dollars. Why should an industrialized art like film production be made a hand-maid of imperialism and politics? Isn't it wise to keep politics out of production?

"I should like to warn the alien producers that those old days when India took everything lying down are now gone. If the foreigners have not yet realized the exact temper in which our nation is at present, they will soon do so when the big yard-stick comes out. Dreadful diseases need drastic remedies and one day India will have to use time-worn methods for old ills and that day it will be perhaps too late to claim our friendship", said Sardar Chandulal J. Shah, Chairman of the Reception Committee of the Indian Motion Picture Congress and Vice President of the Indian Motion Picture Producers' Association in a press interview.

Filmindia's Services Appreciated

"I welcome the lead given by "Filmindia" in the matter of these anti-Indian pictures and appreciate its success in securing a ban on "The Drum", in different provinces. Some of the daily papers who supported this agitation also deserve our thanks. But I do not approve of half-hearted and weak-kneed decisions by certain provinces in case of "The Drum". In the matter of national prestige there should not be any communal or party aspect and there should not be any half-measures. The pictures that offend our national pride should straightway be banned without the slightest consideration for the feelings of those producers who choose to offend our country without any provocation.

Sardar Chandulal Shah, Chairman of the Reception Committee, Indian Motion Picture Congress.

"Every Indian must put down his head in shame when he realizes that this dirty propaganda against us is being shamelessly broadcast in other parts of the world and we are unable to stop it.

"From the recent issue of "Filmindia", I understand that another scandalously anti-Indian picture in "Gunga Din" will be soon out on the screen. If this picture is really bad, the most drastic measures must be taken to stop the release of such pictures not only in India but also in other parts of the world.

Ultimatum to the Foreign Producers

"If these foreign producers are given an ultimatum to withdraw such pictures from the world markets, on the pain of all their pictures being banned in our country, they will come to their senses. Spain did it when Paramount threatened to release "The Devilish Woman", portraying the character of a Spanish woman in loose colours with the result that the negative of the picture had to be burnt in the presence of Spanish authorities.

"Even a small State like Bulgaria delivered an ultimatum to the American producers in case of "Paris Honeymoon". "Drop Bulgaria out of your pictures or we throw your pictures out of Bulgaria" was the ultimatum given by the Bulgarian Minister. The producer had to do so as he was anxious to keep the Bulgarian market.

"Can't we also do so when the different governments under the present semblance of Provincial autonomy enjoy the power to deliver the ultimatum. No producer in the world, however big, can afford to lose the entire India as a market.

"I welcome the action recently taken by the President of the

(Contniued on page 64)

The Wisdom of the Ancient Chinese Brings to you Miraculous Cures !

● **Secrets which went down from father to son for ages have been revealed to humanity for the first time.**

ZINSIN GOLD TONIC PILLS: An unique remedy for impaired vitality, sexual debility and neurasthania. These pills contain the best rejuvenating ingredients with assimilable proportion of Pure Gold and are also coated with real 100% touch gold leaves.

Rs. 4 per bot. and **Rs. 8** for 2 bots. post free.

SUI FAN SI: An unparalleled preparation for retentive power for external use only. Not a mere stimulant but a sustaining agent. Analysed and registered by the British, the Chinese and Phillipine Governments. A thin application gives complete satisfaction.

Rs. 6 per bottle.

SIA YUN: Non-griping pills for constipation - an everyday trouble with majority of people. Cleans and tones the bowels. Does not form habit.

As. 12 per bottle.

MALAM: For external application for weakness of male nerves. Causes no irritation, no reaction.

Rs. 5 per bottle.

KHAT YUN: An excellent remedy for cold, coughs, bronchitis, etc.

Re. 1 per bottle.

PAK TAI YUN: The most efficacious remedy for Leucorrhoea. An external treatment that acts the very first day of use. One bottle is sufficient for complete cure.

Rs. 2-8 per bot.

CHI KING KI: A wonderful preparation of finest ingredients for all female ills like amenorrhoea, irregularity of monthly periods and menorrhagia. Helps to remove the cause of barrenness.

Rs. 3-8 per bottle.

CHIN LUN SHEEN: A quick and effective cure for ringworm. One application arrests the progress of diseases. Causes no stains, no burning sensation.

As. 12 per bottle.

CHI SAH LOOM: The quickest remedy to relieve the pain of urethritis. It is never known to fail even in very chronic cases of gonorrhoea. Kills the germs gonococci and effects cure.

Rs. 4 per bottle.

HA CHUN YIP: Medicated leaves for inhaling in case of acute attack of Asthma. The smoke instantly cleans the respiratory system and gives much needed relief. A handy aid with **HA CHUN YUN.**

Re. 1 per tin.

CHI FUNG SUP: An unique preparation for Rheumatism, stiff joints, lumbago, etc. After a few doses only the improvement is noticeable and full course seldom fails to effect complete cure. The mixture is accompanied with pills which hasten the cure.

Rs. 14 per bot (including pills)

HA CHUN YUN: A genuine relief for patients suffering from Asthma. Acts directly upon the lungs and effects lasting cure.

Rs. 2-8 per bottle.

CHI MOY DUK: A sure remedy for the scourge of syphilis and blubo. Removes the poison of the disease and the horrible outer symptoms also.

Rs. 3 per bottle.

YI HONG PO SEN: A remedy for all ills of infants and a tonic too. Very useful during period of teething. Keeps the babies healthy and strong.

Re. 1 per bottle.

SUP CHAN CO: An ointment for Eczema, prepared from the formula of a world famous skin specialist. Penetrates into the deeper skin and eradicates the disease.

Re. 1 per tin.

CHE CO: for piles. Gives instant relief to the patient and effects lasting cure.

Rs. 1-8 per tube.

V. P. charges extra per parcel.

CHINESE MEDICAL STORE ESTD. 1930

Head Office: 28, Apollo Street, Fort, Bombay. - Telephone No. 27937. - Telegrams: "GODGRACE" Bombay

Branches: Relief Road, Ahmedabad ● Naya Bazar, Delhi, ● 12 Dalhousie Sq., Calcutta.

☞ FREE AND DETAILED INFORMATION ASK FOR OUR 44 PAGES ILLUSTRATED CATALOGUE. ☜

Vice President of the Motion Picture Society Slashes Foreign Producers for Anti-Indian Films.

Rai Sahib Chunilal Congratulates **filmindia** For "Drum" Agitation

"I have read the article on that :andalously anti-Indian picture Gunga Din" appearing in the ebruary issue of "filmindia" with ery grave concern and in my opi- ion every possible effort should e made by individuals and by in- itutions to counter-act such an ominable anti-Indian propagan- a launched with fiendish consist- ncy by the foreign producers", id Rai Saheb Chuni Lall, Vice resident of the Motion Picture ociety of India in a recent press terview.

"In these days of grim national- m and with our country shoul- ering a great constitutional res- nsibility, such dirty propaganda India and other countries is ound to affect all the future rospects of our country sitting in qual company with other nations f the world.

"It is time for all of us to rise ke one man to express our utter isgust at such insidious attempts nd to voice with all the emphasis t our command the intensity of ur righteous indignation and our rim determination to stamp out is propaganda with a firm hand.

"Indian culture, Indian civiliza- on and India's immortal tradi- ons have been abused time and gain by several foreign adventur- s who enjoy our hospitality un- er the cloak of friendship but do ot forget to exploit every oppor- nity to scandalize a country that ives them quarter and good treat- ent. In a way it is all the fault f our people who did not take ny stern action after pictures like India Speaks", "The Lives of a engal Lancer" etc., which were xhibited in our country and else- here. It is necessary, and it can o longer be delayed that the country as a whole, should take serious notice of this objectionable policy of the foreign producers who seem to revel in their efforts to paint India as black as they could.

Rai Saheb Chuni Lall, Vice-President of the Motion Picture Society of India.

Result of Filmindia's Agitation

"Undoubtedly, it was due to the national awakening evident throughout the country during the course of the last few years that the public could put up such a bold front against the picture "The Drum" and it is really gratifying to see that as a result of the agitation against "The Drum", launched and carried out with remarkable tenacity by "Filmindia", the voice of the people made itself felt and the "Drum" was either banned in practically every territory or shown after cutting off a substantial slice of 1500 feet.

"The Drum" agitation proved an eye-opener to the foreign producers and they should now realise that India will not take any insults lying down in future.

"It is my considered opinion that India should present a united front to stamp out this insidious propaganda in our country and in other parts of the world either by way of firm retaliation or by sympathetic approach to the authorities in power.

"I congratulate the Hon. Mr. K. M. Munshi, the Home Minister to the Government of Bombay on his bold initiative against the picture "The Drum" and I hope he will once again give a lead in the matter of "Gunga Din". As one who is vitally interested in the welfare of the motion picture industry in India, I can say that any move or any proposal that is launched to counteract, and to enforce retaliatory measures against such dirty propaganda through films, will have my whole-hearted and solid support.

"It is the height of ingratitude on the part of the Americans to go out of their way to scandalise the country which has supported their own film industry for over 25 years.

"Where is the sense in insulting a self-respecting nation and at the same time asking for sympathy and co-operation in commercial relations?"

BHABI

BOMBAY TALKIES'

Latest Release

continues its successful run throughout the length and breadth of the Country with

UNPRECEDENTED RECORD

Lahore	... 6th Week	Delhi	... 8th Week
Amritsar	... 5th ,,	Lucknow	... 9th ,,
Ludhiana	... 3rd ,,	Allahabad	... 7th ,,
Benares	... 5th ,,	Karachi	... 6th ,,
Nagpur	... 3rd ,,	Indore	... 6th ,,
Jalgaon	... 2nd ,,	Ahmedabad	... 6th ,,
Surat	... 3rd ,,	Poona	... 8th ,,

SUCH

is the lure

of

BHABI

SCREENLAND'S SWEETEST ROMANCE

regailing audiences at

BOMBAY

12TH WEEK

Timings :-

DAILY THREE SHOWS

4-30, 7-15, & 10 P. M.

Sat., Sun. & Holidays

Matinee at 1-45 P. M.

AT

"The Rendezvous of the Elite'

ROXY

Notes And News —

Bengal Film Conference supports "filmindia's" Intensive Agitation against Anti-Indian Pictures.

"Boycott Foreign Pictures" Says the President. "The Drum" Banned and Rebanned in Nagpur— N. J. Naidu Owes the Nation an Apology—

RIDPUR FILM CONFERENCE

On the 29th and 30th January 39, the First Film Conference of ngal was held at Faridpur with . Anadinath Bose presiding. The nference was opened by Mr. B. Sircar, Managing Director of New Theatres Ltd., and was ended by delegates from all r the province representing ferent interests in the Indian n industry.

The success of the Conference s due to the untiring efforts of . Devaki Bose and Mr. Jagadish akrabarthy, the two joint secre- ies.

Referring to the foreign domi- ion Mr. Anadinath Bose in his ort, but brilliant presidential dress said, "In Bengal, most of businesses are controlled by foreigners. The cinema busi- s is one of the few on which Indian grip is still stronger. will this grip stand the strug- with the foreigners who make chines, manufacture films and micals, produce pictures and ld palaces to carry away ship ds of gold from this country ry year? I say "No," unless we te, form Associations and So- ies in every province, make m strong enough to get mea- es passed, to protect, encourage l stimulate the industry."

TI-INDIAN PICTURES

ddressing an appeal to the e-going public, the President d, "Another burning question of day is how to stop the vilifi- ion of India all over the world ough films. Bigger brains are king to put a stop to that, but I tell you, the remedy is in your control. If you refuse to see any picture of the producers who are producing such obnoxious films, the desired result will be achieved sooner than by appealing or making representation to the Government."

A resolution passed by the Conference reads as follows:—"This

Mr. Ram Bagai, filmindia's Hollywood correspondent and representative.

Conference records its strong disapproval of the policy and action of certain producers in foreign countries, who deliberately and persistently vilify India through their films inspite of numerous protests from Indians in India and abroad. The Conference requests the Central Government as well as the Provincial Government to take all possible steps to put a stop to this practice by banning such pictures in India and appraising of the Government of the producing country of its serious effects and urges on the Distributors, Exhibitors and the cinema going public to organise an effective campaign for boycotting films of such producers." Bravo Bengal!

TRIBUTE TO THE FATHER!!

The Bengal Motion Picture Conference passed another resolution: "That this Conference pays its sincere tribute to the founder of the motion picture industry Mr. Dadasaheb Phalke who was the first person to produce India's first full length picture."

The Faridpur Conference has taken the industry a step nearer to its ultimate goal. Thanks to Messrs. Devaki Bose, B. N. Sircar, P. C. Barua and all others who made the Conference such a huge success.

PHALKE PURSE FUND COMMITTEE

Consequent upon the lead given by "Filmindia", prominent members of the Indian film industry have formed a committee for the Phalke Purse Fund. The personnel of the Committee is as follows: Sardar Chandulal Shah, (Chair man), Mr. V. Shantaram and Mr. E. H. Mamooji (Vice Chairmen), Mr. Baburao K. Pai (Hony. Secretary and Treasurer) and Messrs. Baburao Pendharkar, Jayantilal Thakore, M. B. Billimoria, M. A. Fazalbhoy, Dr. A. M. Patel, Chimanlal B. Desai, L. Alopi Pershad, L. Jagat Narain, H. N. S. Subba Rao, Khan Bahadur G. H. Dossani as the members of the Committee.

The office of the Committee will be: Neelam Mansions, Lamington Road, Bombay No. 4, and the Hony. Secretary will be in charge of all the executive work.

A substantial purse will be presented to Mr. D. G. Phalke at the time of the Silver Jubilee Celebrations of the industry.

"THE DRUM" BANNED & REBANNED

In a letter to the Editor Mr. W. R. Warhade, B.Sc., LL.B., Advocate, Nagpur City, writes:—

"I have to thank you for the agitation that you carried through "Film India" against the anti-national film "Drum". It had come to Nagpur in the last month. The District Magistrate was pleased to accord sanction for its exhibition at the Regent Talkies, Nagpur. When we saw the trailer, we felt that the agitation against "Drum" was justified. After a little agitation the permission was withdrawn and the film could not be exhibited at Nagpur.

"This offended the management of the Regent Talkies here and they managed to obtain permission for its exhibition to selected gentries of the city and they tried to elicit opinion in their favour. When I witnessed the whole of the film as was permissible, I was assured that the film was oppressive to our feelings and was in direct conflict to the high cherished ideals of Mother India. Criticism that was levelled against "Drum" through the columns of "Film India" was true and justified to its very letter.

"Personally I must thank you for it helped me a lot to have the correct appreciation of the film and write accordingly to the District Magistrate. I am glad to pen this letter for the permission sought for, was neither granted nor it seems likely that it will ever be granted at least under the present popular ministries".

This letter by a respectable and responsible citizen of Nagpur proves to be an eye-opener. It shows too clearly the part played by the Indian exhibitor in helping the foreigner to vilify India. The proprietor of the "Regent Talkies" is Mr. N. J. Naidu. He has other cinemas in the town called "The Narsingh Talkies", "The Palace", "The Saroj", etc., where he shows [illegible] pictures. Indian producers [illegible] before they support [illegible] who would help [illegible] to the country its [illegible] What business had [illegible] way and try to [illegible] thy of others [illegible] may run and India [illegible] more?

Sardar Chandulal Shah after his sensational and historic press interview on anti-Indian films must take up this matter before the panel of producers and condemn the action of the exhibitor.

"Dreadful diseases need drastic remedies" said the Sardar. Well here is N. J. Naidu suffering from a dreadful disease. And now Sardar, come out with the drastic remedy.

N. J. Naidu owes the nation an unconditional apology and his conscience and dormant patriotism must urge him to tender one without delay. After all to err is human and old Naidu might have only erred. But let him say so. It will be manly and patriotic to do so.

NOW IN THE SAME BOAT

The startling news of the month is the legal separation between Huns Pictures and Supreme Film Distributors of Bombay. The Huns people will not take any finance for their productions in future from Supreme.

Finance, it is reported, has now been found in the family, as people say that the partners of Prabhat will in future finance all Huns pictures, which will in turn be distributed by the organization of Famous Pictures.

This shoud have happened years ago. Nevertheless, the new combine is welcome even now.

Bravo, Baburao Pai! His partnership in Prabhat has begun too well. seeing that affairs are being fast consolidated on a more stable basis and new friendships are being formed.

Supreme, particularly Sardar Chandulal and Seth Chunilal, deserve congratulations on their sportsmanlike attitude in releasing Huns inspite of a long term contract.

We wish the new combine a huge success.

A PIONEER DEPARTS

We regret to report the unfortunate and premature death of Mr. A. Narayan, the well-known pioneer in the South Indian film [illegible] dustry on 18th February at 8 in t[illegible] morning, at his residence in Pa[illegible] Town in Madras. One of the m[illegible] enterprising film pioneers of rece[illegible] times, Mr. Narayan had expe[illegible] ence in exhibition. distribution a[illegible] production. He had travelled wic[illegible] ly in Europe and America and ev[illegible] taken a fairly long training und[illegible] Carl Laemmlle Sr. in Hollywoo[illegible] Some of the pictures which [illegible] produced are "Dharmapatni", "V[illegible] wamitra", "Srinivasa Kalyanar[illegible] "Virata Parvam" etc.

South India has lost a pione[illegible] while the Indian film industry w[illegible] miss one of its main pillars.

WE MOURN WITH PRABHAT

We regret to announce the suc[illegible] den death of Mr. Ram Vankudr[illegible] the younger brother of Mr. [illegible] Shantaram, on the 25th Januar[illegible] 1939 after a very short illnes[illegible] Hardly out of his teens Mr. Ra[illegible] was the chief of the Prabhat la[illegible] boratory department and his pre[illegible] mature death removes from ou[illegible] midst a skilled technician whos[illegible] excellent work had earned an uni[illegible] versal applause. Our sympathie[illegible] go with Mr. Shantaram and hi[illegible] family.

YOUNG MEN! WHAT ABOUT YOUR FUTURE?

Mr. G. C. Motwane, Managing Director, the Chicago Radio Institute, says :—

No more going to America or other countries for technical education taxing the resources of your parents. By far best facilities are available in India, and my sincere advice to all educated young men with unemployment looming over their heads is to train themselves as Radio Engineers at CHICAGO RADIO INSTITUTE, if they are anxious for lucrative careers.

With a distinguished well-qualified professoriate and well-equipped laboratory and workshops, built on my experience in the trade for the last 40 years, all students are assured of thorough practical and theoretical training in Radio, Talkie, Telephone and other lines at the CHICAGO RADIO INSTITUTE.

CHICAGO RADIO INSTITUTE,

POST BOX 459,

129, ESPLANADE ROAD, - - - BOMBAY.

Paramount Indian Liberty's
Masterpiece, Musical Magic Picture !

MADHU-BANSARI

Directed by: **NANUBHAI VAKIL, B.A.,LL.B.**

Starring:

Shanker Vazre, Miss Sarojini,
Vatsala Kumthekar, Bose, etc:

Running **2nd** Week at

LAMINGTON TALKIES

Pictures under Productions:

- **Golden Gang**
- **Amazon** (alias Aflatoon Aurat)
- **Ghanchakkar**
- **Alibaba**

For Bookings: **Paramount Film Co.,**–Parekh St., Bombay 4–Phone: 41246

For Northern Circuit: **Wadia Paramount Pictures,** Delhi & Lahore

● *The Records That You Have Been Waiting To Hear*

Now Ready Hear **Prabhat's "MY SON"**

RECORDED ON "YOUNG INDIA RECORDS"

Hear **Shanta Hublikar - Parshuram - Balakram**

Prabhat Stars on Young India Records.

Bai Indira Wadkar

● MARCH RELEASE ●

YOUNG INDIA

Shahir Kesari Jathar (Powada) D. A. **5584** "Shethkari"

Bai Indra Wadkar
Famous Film Star
T. M. **8349**
"Ubhi Kage Natuni"
"Kai Lajuni Ge"

Balabai
Young India Marathi Party
D.A. 5585 "Chalitil Nal"
A humorous drama on Bombay's Building Water Pipes.

Balabai

THE NATIONAL GRAMOPHONE RECORD MANUFACTURING CO., LTD.

Telegrams: 'TANSEN"
Telephone No. 25181 ◆ 110, MEDOWS STREET, FORT, BOMBAY ◆ Factory at WADALA (BOMBAY)

★ *It is not a Secret,* ▶

that

SECRET 5

Are Coming To Your Town

Rex Pictures Maiden Mystery Thriller, with Romance in the background.

Starring:
Vatsala Kumthekar
Jal Merchant
Marutirao

Direction:
A. H. Essa

Supervision:
Keki Damania

OUR NEXT

THUNDER

E. Billimoria - Dixit - Ghory

For Bookings: EMPIRE TALKIE DISTRIBUTORS

BOMBAY - CALCUTTA - DELHI - KARACHI - LAHORE

A BUBBLE OF INNOCENCE

VASANTI—

Youth seems to hasten slowly for fear the bubble may burst and the maiden may be born too suddenly. Vasanti is still a kid, but what a one! A star in her own right, she will once again delight the fans in "Sant Tulsidas" a Ranjit picture, coming to the screen very soon.

SULOCHANA
NORTHERN INDIA:
MANORANJAN PICTURES, DELHI.
INDIAN POST
NOTICE.
This form must accompany any inquiry m
Ajmer
TO Bharat
Premjyoti
wadia
tremend
ear
tulat

...ings Back the Maiden!

...I JYOT" with **D. BILLIMORIA**

...ES. CHOWPATTY. ... C. P., C. I.:
...MBAY ... **BHARAT PICTURES, LTD., AKOLA.**

NOW AT
MINERVA TALKIES
BOMBAY

...1 2

DEPARTMENT.

Office Stamp.

Charges to pay.	
Rs.	As.

Service Instructions. Words 25

...b T. 13 M

...Rcd. here at
Akola

...rful combination
...atres standard
...ess reserve record
...sible convey Congra
...pictures
...stic capitol -

SULOCHANA—

This Queen of the Indian Screen comes to the screen after a long time in "Prem-ki-Jyot" the maiden production of Ruby Pictures at the Minerva Talkies, Bombay.

Round the Town

MOTHER INDIA

Released Thru: India Cine Pictues Ltd.—Story: Mohanlal G. Dave Direction: Gunjal—Photography: Rustom Irani—Recording: Jehangir Munshi—Music: Ram Gopal—Cast: Sharifa, Pramilla, Sushila, Suraiya, Laxmi, W. M. Khan, Ashik Hussein and Gulam Mahomed.—Released at: Royal Opera House, Bombay.—Date of Release: 21st January 1939.

"The hand that rocks the cradle rules the world." On this theme the entire story is constructed and it is pretty well done, maintaining interest to the last minute. Besides being entertaining the picture has a forceful instruction to give to the world.

The Story: Sabita was a zamindar's daughter. On the eve of her marriage with Mahendra Mazumdar, her father is arrested for printing forged notes. This crime he had committed to enable himself to give a big dowry to his future son-in-law. But he is found out only a minute before the wedding and the scandal scares away Mahendra who refuses to marry Sabita. In the confusion that follows, Niranjan, a friend of Mahendra, however volunteers to marry Sabita. Years pass and Sabita and Niranjan have a child of their own. Sabita proves herself a model mother to her son and a model wife to her husband who is working on the railways. Mahendra who has by then become a big railway official visits Haripur where Niranjan is stationed for duty. A little misunderstanding on the part of Maya—Mahendra's wife—causes the dismissal of Niranjan. Niranjan and Sabita now struggle through starvation and unemployment, till one day after a frightful quarrel, Niranjan goes away leaving Sabita and Nandkumar their little child, to the mercy of the winds. Just at this time Kailash a neighbour, thoroughly fed up with his own wife, leaves his daughter in the care of Sabita and presents Sabita with a sewing machine. This machine becomes the sole support of Sabita's future existence. Through years she toils, till one day her son, Nandkumar, becomes a barrister and Bindu, Kailash's daughter, becomes an attractive grown up maiden. Here modernity steps in and inspite of the wishes of his mother, Nandkumar decides to marry Nalini, the daughter of Mahendra. Nalini is a heartless flirt who demands physical mating before her wedding. But Nandkumar refuses. On one of such outdoors gambols, a cocoanut falls on the head of Nandkumar and he loses his sight. Nalini chucks over the blind man, but Bindu in the guise of a nurse steps in to nurse Nandkumar. Very soon five thousand rupees are required to restore the sight of Nandkumar with the radium treatment. Sabita the old mother manages to get this money from Mahendra, but is soon arrested and sent to gaol. There is a fine climax, in which Nandkumar gets his eyes back in the arms of Bindu, meets his mother in jail and finds his father also. Nalini commits a murder and then kills herself.

The late Mr. Abdulla Fazalbhoy due to whose generosity the Abdulla Fazalbhoy Technical Institute is rendering such excellent service to the industry.

Acting: Sharifa as Sabita, the maiden, the wife and the mother all at once gives a thrilling performance making an indelible impression on the mind. Through numerous emotional situations she portrays her role with a superb artistry that calls for big praise. Sushila as Bindu is coy and comely. She gives a great promise of being a top liner some day. Gulam Mahomed as Mahendra hasn't much to do, but in a couple of scenes which he gets to himself, he beats the others hollow. W. M. Khan as Niranjan did try to do something but his frontier diction delivered through the teeth made soft words fee hard. Pramila as Nalini proved utterly unconvincing. Her ungainly figure presented in a swimming costume looked revolting on the screen. This fact was particularly significant owing to the otherwise elevating atmosphere of the picture. Suraiya as Maya the zamindar's wife, has improved a lot. She is more natural in her work and speech and should prove a good type in certain character roles. Ashiq Hussein was good in parts. As Nandkumar he sincerely tried to do his best. Of course, he has his limitations.

Production: Well directed in parts by Gunjal, the picture is packed with situations which, though they look incidental, have a psychological significance. The story, which is clever, has helped the director a lot. The cine-colour process has not proved so satisfactory, barring some stray shots with accidental brilliance. The photography should have been better. Same goes for the sound, which is at places carelessly recorded. Music and dialogues are quite satisfactory.

Points of Appeal: Passing through numerous pathetic sequences, the picture delivers a beautiful message. Lived through and not merely acted, by Sharifa, "Mother India" has certainly those points of recommendation, which have brought praise from the high and the low in the country. By all means, see it.

SERVICE LTD.

Producers: Sagar Movietone—Direction: C. M. Luhar—Recording: Kaushik—Photography: Keki Mistry—Dialogues: Rozdon & Zia Sarhady—Songs: Zia Sarhady & Pandit Indra—Music: Anupam Ghatak—Settings: Roora Mistry—Cast: Surendra, Maya, Bibbo, Yakub, Bhudo, Sankatha etc.—Released at: Imperial Cinema, Bombay—Date of release: 21st January 1939.

There is a small kick of novelty in this story. The title "Service Ltd." is intended to frame unlimited service to the society, especially in affairs which are not within the recognition of law. Some interesting situations are woven into the main idea of doing something which the police of the city cannot do, perhaps owing to the limitations laid down by man-made laws.

The Story: A young society girl Shobhana Devi—who she was is not explained—having inherited big money and under the guardianship of three social bugs, gets an idea to serve society in a way not easily acceptable to others. With the help of her lover and guardian Anil, she establishes an office called "Service Ltd." and soon attracts crime cases for solution. The institution flourishes, inspite of the law looking at it with a cock-eye, and Shobhana Devi handles some mysterious cases with cleverness. Then Jagmohan an adventurer steps in with his machinery for printing forged notes and his talent for crime. Things brighten up through a series of exciting episodes, till Jagmohan is safely clapped in jail and Shobhana surrenders herself into the arms of Anil the young bar-at-law. It is in short a crime picture with the too obvious cloak of entertainment.

Acting: Yakub as Jagmohan the villain of the piece has given a convincing performance. In fact, Yakub is fast being typed in such roles. Incidentally Yakub's work, easily stands out as the best. Maya as Shobhana has continuous scope, but she does not acquit her responsibility creditably. There are periods of half-hearted and nervous work, which is strange, considering that Maya has by now got pretty good experience in film work. Maya's singing was far from pleasing. A fewer songs would be a wiser plan in future. Surendra has not improved. He has rather gone back a bit. Acting is not his forte, but people look up to him for good music, which Surendra did not give except in song No. 7. Surendra should not be asked to sing in a higher note as he breaks down and departs from the harmony of notes. The indulgence of the producers is alone responsible for the inclusion of Bibbo in all their pictures. Why she is put in, will always remain a mystery. Even in the present picture, she is hardly required. Her music can hardly be called any music. Her appearance is an "eyefull". It is a pity that the producers do not seem to realise that the inclusion of an unsuitable artiste weakens the story and makes its chances of success more slender. Bibbo's performance as Lady Sulochana was not only unnecessary but proved an eyesore. Bibbo's amorous interludes with Yakub were the most revolting part of the whole show. One wonders how Sagar with its clean traditions hitherto has stooped to such depths as to add a stink to an otherwise good entertainment. Bibbo might prove a good artiste for motherly roles, but to ask her to play amorous, lusty interludes is to deny to her the privilege of doing some really sensible work.

Sankatha as the Commissioner of Police showed an improvement in his performance. He was more natural than ever before and if he maintains his present progress, he will soon become a really good artiste. Bhudo Advani did excite a couple of good laughs. Harish, I am afraid, will for sometime, remain an utterly "raw one" and what chance has the man got to improve if he is cast merely for singing a duet with Kalyani who is "all teeth" on the screen.

Production: With better imagination, the screen play could have become really entertaining. The novelty of an idea seems to have swallowed up the imagination and the intelligence of the screen writer. The direction is orthodox and hardly shows any enterprise. The photography is quite good and the sound is satisfactory. The dialogues are quite nice. The music is common place and betrays no enterprise or originality. It is much below the usual Sagar standard. In song composition a study of phonetics is most essential. In song No. 2 the word "Bhiksha" is sung "long" contrary to its "short" construction with the result that it jars on the ears. The song writer should himself have a musical ear. The compositions of songs Nos. 7 and 9 however must be called intelligent and praiseworthy. Incidentally, they are written by the famous song writer Pandit Indra. The last but one line in song No. 9 is certainly thought-provoking. The settings in the picture are rather attractive and so are the costumes. The contents of the costumes however, leave much to be desired.

Points of Appeal: The picture has some entertainment particularly in its light episodes. Shots suggestive of kissing may appeal to the lower classes.

BAZIGAR

Producers: Ranjit Movietone—Direction: Manibhai Vyas—Audiography: Thakorbhai Patel—Cinematography: Sazu Naik—Hindi Version: Santoshi—Music: Jnan Dutt—Cast: Trilok, Charlie, Iladevi, Khatoon, Anis, etc.—Released at: West End Talkies, Bombay—Date of release: 21st January 1939.

The story is written with a philosophical ideal in view and the conception of things could be called rather clever. Only if the treatment had been less imaginative and more realistic the

(Continued on page 62)

Karaka Goes West!

BY: KHWAJA AHMED ABBAS

(Film Critic of the "Bombay Chronicle")

"But every P. & O. liner brings more and more of those who like me stepped out of the smugness of our homes to be battered about in our effort to acquire an English education. It is the contrast that is too much for us. We present a pathetic picture of completely helpless men who know little about the world and less about life....

"I find myself drifting away from the thought and opinion that dominate my country. I object to being judged by their standards and I have little respect for their conception of morals...."

—D. F. Karaka in "I Go West".

"You will nearly always find when a literary man, or a dramatic critic, or some other peculiarly intelligent person, launches into a violent attack on films, that he has gone into some picture house on chance and had bad luck with his programme. His argument will be that it just proves how bad pictures really are—but actually it proves how little he knows about them."

C. A. Lejeune.

"Last week I saw 'Adhikar'. It is the second Indian picture I have seen.... I confess that the vernaculars are not my strong point."

D. F. Karaka in "filmindia".

Mr. D. F. Karaka is a colleague and friend of mine. I believe I could call him "Dossoo" and get away with it. I have great regard for his literary ability and was perhaps the first person in India to review at length his brilliant book, "I Go West". I mention these facts not by way of a hypocritical apology but to warn those readers who may be tempted to misconstrue the purpose of this article. As for Mr. Karaka himself he has been long enough in journalism not to resent this controversy, which he will readily concede, is wholly on an impersonal plane.

Indeed I would not have undertaken to reply to Mr. Karaka's "I Regret to Say" ("filmindia", February), if I did not see in it more than his personal views. While reviewing "I Go West" and commending its courageous exposition of the view-point of modern youth I had called it "the portrait of a generation". Now I may use the same expression for his article. It is the echo of the arguments against Indian film that I have heard again and again from many of my very close friends. The words from "I Go West" and "I Regret to Say" that I have quoted at the top of the article are not meant to take advantage of Mr. Karaka's sincere self-analysis which I greatly admire but to place before the readers (as Exhibit A!) the psychological and intellectual background of his attack on "Adhikar". While replying to Mr. Karaka I am addressing a whole generation—all those Europe-returned intellectuals who **do not go to see Indian films.**

THAT HANDBOOK ON DIRECTION

From direction to the sets, he finds nothing good in "Adhikar" at all. Even though he has read Lejeune and seen nearly every picture that has come out of the "big houses" (?) of Hollywood and England (surely a record as each of the three biggest Hollywood studios produce about 200 per year!), I regret to say Mr. Karaka is hardly competent to judge the technical aspects of a film. No wonder he makes amusing howlers. He objects to the "wandering camera", not knowing that it has been employed by some of the best Movie Directors and cameramen including Rene Claire and the left-wing Russian technicians. According to Mr. Karaka, "when a man or woman is singing a song, it is his or her face or expression that

Mr. P. C. Barua whose "Adhikar" woke up two critics and with what result!

is shown not the walls and the ceiling and the rest of the set." I will advise him to watch closely the next "musical" he sees. Variety of cuts are essential for a song sequence and even the most beautiful singer will appear boring if his or her face is kept projected on the screen for the full length of the song. Mr. Karaka had better study himself that handbook on the elements of direction which he wanted to give to Mr. Barua!

Mr. Karaka does not like "Adhikar". I don't blame him. Every one is eligible to indulge in his individual taste. Personally while I have great regard for Barua as a Director I do not agree with his social philosophy which is too vague and Tagorean for my liking. His attitude to life is too aristocratic, too individualistic while I am a socialist. Even at the risk of appearing to weaken my argument I must say that I don't regard "Adhikar" as the best Indian film. Indeed, in my opinion, it is not even Barua's best film. But, then, it is purely my personal opinion which is often liable to vary from the popular view. For instance, I definitely did not like "Camille" even though the whole world was raving mad over it. Everyone in "Society" said, "Oh, how sweet, my dear", simply because by using the slogan "Robert Taylor Loves Garbo" the M.G.M. publicity men had convinced them that the mere fact that the world's most handsome (but

★ Hansa Wadkar

a new-comer to
Bombay Talkies
A Smiling Beauty
with
A Golden Voice
from
Maharashtra

★ Rama Shukul

The Youth from U.P.
who
as "Anupam"
in
BHABI
has been acclaimed
as
a first-rate Artiste

ATTAIN STARDOM IN

NAV-JEEVAN

from the brilliant pen of
SARADINDU BANNERJEE
The Author of "BHABI"

Supported by:

V. H. Desai
You will remember
his 'Matlab Yeh ke'
in Bhabi

Mumtaz Ali and Saroj Borkar
in charming Dance-Duets

Rai Mohan
Yet another new-comer
to Bombay Talkies...
Destin for a brilliant
career

P. F. Pithawala
Needs no
introduction
to you

BOMBAY TALKIES

ALL INDIA PREMIERE

to follow

BHABI'S withdrawal

At

ROXY

"The Rendezvous of the Elite"

hopelessly incompetent) actor was starred opposite the world's most competent (though plain looking) film actress was somehow an epoch-making event. I disliked "Camille" because it was boring and because I prefer to see courtesans behaving like courtesans and not like imitation Madonnas. But, to return to "Adhikar", I do regard it as a good film, in no way inferior to many of the "hits" that have recently come out of the "big houses" of Hollywood. Even if Mr. Karaka did not like the film, he should have at least admitted that it is superbly photographed. Doesn't it prove, technically to be a great advance over "The Vamp" which he saw many years ago "somewhere on the Girgaum Road".

THE "BURRA SAHIB" ATTITUDE

But, no, Mr. Karaka was determined to dislike "Adhikar" and he must be given credit for consistency! Most of the things of which he makes fun, however, reveal the attitude of "completely helpless men", who may know a lot about the world but very little about India! Almost with the contemptuous indifference of a **'burra sahib'** he admits that the **'vernaculars'** are not his strong point. I will not quarrel with him over that though I do wish he had read a little less of Lejeune and a little more Hindusthani. The point, however, is that clearly Mr. Karaka did not fully follow the dialogue and naturally missed the point of the picture altogether. His approach was purely visual. He saw sets with chromium plated fittings and decided that the sophisticated atmosphere is "against all the environment, upbringing, culture and the life of the Indian people." What he did not realize was that that is exactly the point that the Director tries to make out. Pardonable artistic liberties and occasional individual whims apart, Barua has presented a successful exposure of the life of the idle rich—their pride and their prejudices, their romantic preoccupations and emotional obsessions, their futile luxuries, their pathetic subservience to conventional morality. Mr. Karaka objects to "balloons in a glass case" and thinks you cannot find them in "any house of any rich man who can afford to have the things which the owner of the basement had". I am really surprised. Mr. Karaka's intimate acquaintance with the Bombay "society" should have proved to him long ago that even much greater aesthetic monstrosities exist in the house of almost any rich man. I have personally seen steel-and-glass tables standing side by side with Louis XIV settees, rare Chinese vases rubbing shoulders with cheap Japanese nick nacks, an exquisite bronze Buddha under the shadow of the framed photograph of an American chorus girl, obviously torn from a fan magazine! Mr. Karaka is quite right when he says that "Social life of the type portrayed in Adhikar is almost entirely absent in India. Not point zero zero one per cent of three hundred and odd million people ever live or think like that." But, then, this is what the Director was all the time trying to say through the character of Radha, the girl brought up in slums, burning with proletarian bitterness to the extent of being irrational and exposing with devastating sarcasm the hollow pretensions of the rich and the mighty. "The Private Life of Henry VIII" was not unrepresentative of mediaeval England simply because not point zero zero zero zero one per cent of Englishmen ever had seven wives! The drabness and poverty of an average Indian's life can be successfully expressed on the screen only by depicting the contrasting luxuries of the idle rich.

Mr. Karaka obviously makes an argument in favour of realism by talking about the "three hundred million odd people". And yet in the next breath he complains "All the women dressed the same whether it was morning, noon or night." He forgets that for the millions of Indian women, the **sari** is the only dress for "morning, noon or night". It is rather paradoxical that at the same time he says that "at no time did one know in "Adhikar" whether it was night or day." At least twice I still remember to have noticed the break of dawn being beautifully depicted in the film while usually lights burning in a room are regarded as sufficient to indicate that it is night time! Like the boards in old Shakespearean plays announcing "This is a forest", shall we now have sub-titles in films to remind Mr. Karaka "This is day time, please?" It is quite apparent that having missed the vital content of the film through his not following the dialogues (it is a pity they were in the vernacular), Mr. Karaka spent all his time looking for minor flaws which are not absent from even the best films—Indian, English, or American—and magnifies them to no purpose.

"DRIFTING AWAY"'

But the real reason for Mr. Karaka's impatience with "Adhikar" is his intellectual and emotional aloofness from the Indian psychology—that 'drifting away from the thought and opinion that dominate my country' of which he himself speaks in his book. I don't blame Mr. Karaka for this. Historical causes beyond his own control are responsible for a state of affairs in our country when highly educated young men know more about Shakespeare than Kalidasa and though they may be able perfectly to execute a Lambeth Walk they are often found asking whether **kathakali** is a dance or a disease!

They can talk intelligently about the comparative merits of Rudy Vallee and Bing Crosby but have never heard of K. C. Dey, Saigal or Kananbala. They are amused by the crazy antics of Marx Brothers but are unable to appreciate Indian comedians as the latter crack jokes in the "vernacular"! (By the way Mr. Karaka may describe Kapur's acting in "Adhikar" as "a feeble attempt at comedy" but I heard peals of laughter at almost every word he uttered).

THE TEA CUP EPISODE

As an illustration, take Mr. Karaka's objection to what I might

describe as the tea-cup episode in "Adhikar". Let me quote his exact words: **"I also know enough to say that when a man says to a girl that he loves her, her reply in a picture is never, 'but send first at least for a cup of tea'."**

Now I maintain that (whatever the reason may be) Mr. Karaka completely misunderstood the significance of this scene. In the first place in this scene, the man (Sudhir) never said to the girl (Radha) that he loved her. In fact, the girl herself, in her own crude, unsophisticated way, had almost blurted out that she loved him. The words implied a beautifully subtle but obvious declaration of love. To which Sudhir **who does not love the girl** calls for a further elucidation of her words. By this time the girl had obviously lost her nerve and finding no response from the other side, decided to let the matter drop. She changes the topic by suggesting a cup of tea. It was one of the most beautifully-written and competently directed scenes. If only Mr. Karaka had realized that the girl who had called for a cup of tea to hide her embarrassment was an **Indian** girl!

IRRATIONAL PREJUDICE

As I said before, Mr. Karaka's views on "Adhikar" are representative of the attitude of most of our Europe-returned young men towards Indian films. Only a hide-bound obscurantist would accuse them of being unpatriotic. In politics, at least, many of them have been making conscious efforts of coming nearer to the ideals and aspirations of the mass of Indians. Some of them have even taken to khaddar. But as regards Indian films they continue to entertain a prejudice which is as irrational as the orthodoxy's disgust of everything new or Western. I don't blame them for not liking Indian films. No one can quarrel with individual taste, and no one knows better than I do that many of our films are lacking in technical and artistic elegance. But I do accuse them of making no effort whatsoever to understand the peculiar problems of the film industry in India and to discover any really good Indian film. Mr. Karaka gets a paper all the way from England to read Lejeune's criticism of Western films. Our general standard of film criticism may not have yet reached that standard but has he made the same effort to get proper guidance to Indian films?

The first picture Mr. Karaka saw was "The Vamp" and disillusioned by it he did not see another for 6 or 7 years. It would be instructive to know who recommended "The Vamp" to him. It was no fault of the Indian film industry that Mr. Karaka should go and see a third rate film like this "somewhere on the Girgaum Road". Almost at the same time were released some really good pictures—to mention only two—"Seeta" directed by Devaki Bose, one of the finest films ever made in India or abroad. which won recognition in the International Film Exhibition at Venice: and "Puran Bhakt." another beautiful hundred per cent Indian film. It is natural that Mr. Karaka did not like "The Vamp"—nor did I!—but it is unfair to pass judgment on Indian films from that experience. What would we think of a critic who saw a film like "Mr. Cindrella" and for that reason refused to see any other Western film including "Good Earth" and "The Life of Emile Zola"?

FOR EVERY TASTE

Mr. Karaka does not like "Adhikar", because according to him, it is "against all the environment, upbringing, culture and the life of the Indian people." Probably he likes realism (though there is never any realism in the films of his favourites, Garbo and Marx Brothers!). Then he should see "Savkari Pash", a realistic picture if ever there was one. Is it the import of Western "sets" and atmosphere in "Adhikar" that he objects to? Let him see "Vidyapati" or "Amrit Manthan" or the great masterpiece "Tukaram"? He is impatient with "this conglomeration of disjointed ideas and morals." He would perhaps like a straightforward, candid attack on existing society. What about "Unexpected" and "My Son", with as vital a sociological content as "Dead End" and "Mountain Justice". Does he want to see first rate technique? I recommend a Bombay Talkies picture. Does he like music? Why not see "Chandidas", "Devdas" and "Street Singer"? These are pictures for every taste.

I have written criticising the defects in our films for the last five years. But I have never forgotten the social and economic background of the Indian film industry. Moreover I try not to be overawed by everything that comes out of Hollywood. I acknowledge their technical superiority. They have limitless resources, they have far greater experience. In America films are sixty years old. In India we are only celebrating the Silver Jubilee. Nevertheless I refuse to believe that from "The Vamp" to "Adhikar" we have made no progress. We definitely have.

COME BACK, KARAKA!

What we need is greater effort to maintain this progress. The industry needs Mr. Karaka and his generation of highly educated youths—as playwrights, scenarists, technicians, directors, even as critics. But they have to acquire an understanding of the **Indian** "thought and opinion" as well as of the peculiar problems and limitations of the Indian film industry.

Those who have "gone West" must try to come back. India needs them. India calls them.

THE SOUL OF AN ARTISTE

In the 18th century, while Napolean thundered at the gates of Vienna, the eminent German composer Beethoven played on his piano with all the soul of a genius in an endeavour to overpower the sound of outside disturbances. To-day you can forget the troubles of the outside world by hearing the world's master musicians in a life-like reception with an RAP RADIO—the only Radio with the MIRACLE TONE CHAMBER.

R.A.P.

CARE-FREE BRITISH RADIO

5, 6, 8, 9, 13 and 15 valves, 11 to 550 meters, effective for all Indian and Foreign stations, Old and New, From Rs. 285/- to Rs. 1,325/-.

WRITE FOR PARTICULARS OF OUR **8 DAYS FREE TRIAL PLAN**

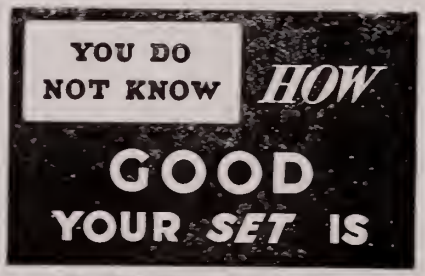
Respirator Cushions embody scientific principles which greatly increase the efficiency and comfort of the user and therefore instead of being merely a seat cushion can truthfully be called a scientific seating device.

The construction of the Respirator Chair Cushion is such that the heat retaining effects of cushions are eliminated by forced ventilation resulting from the compression and expansion of cups moulded in cushions.

Respirator Cushions are more comfortable than cushions made of soft, compressible padding, and one or two days' test will prove the correctness of this statement.

Special concession rates for Theatres, Bars, Lounges.

Write for particulars.



UNLESS YOU WORK IT ON

NO-MAST

world's **BEST** *AERIAL*

Most effective, portable indoor Aerial ever made! Ideal for foreign reception. Increases Range and Selectivity—reduces atmospherics to zero. Requires 3 minutes for fitting.

Price Rs. 8-8 only

WANTED AGENTS—APPLY SOLE DISTRIBUTORS:

UNITED ENGINEERING CORPORATION

5, New Queen's Road,
BOMBAY.
Telephone: 25506.

2435, East Street,
POONA.

29, Dalhousie Square,
CALCUTTA.
Telephone: 850.

Unimpeachable Evidence of Superiority!

Bauer Always Pioneers & Leads

ABOOBAKER ABDULREHMAN & Co.

14. OLD CUSTOM HOUSE ROAD.

P. O. BOX No. 80

BOMBAY.

TELEGRAMS: "PRESTIGE"

PHONE { OFFICE 20562 / SEWREE 40752 / MARWARI BAZAR 23897

COTTON DEPARTMENT.

GINNING & PRESSING FACTORIES.

ITOLA	-	BROACH DIS
ANTOLI	-	..
KHAMGAON	-	BIRAR
BASIM	-	..
MULI	-	DHOLERA
WUN	-	C. P.
BURHANPUR	-	NIMAR
DOIPHODIA	-	..

Messrs. International Talkie Equipment Co.,
Roxy Chambers, New Queen's Road,
B O M B A Y.4.

28 NOV 1938

Dear Sirs,

We have great pleasure to inform you that we are entirely satisfied with the picture as well as sound reproduction of the BAUER Double "Standard 5" projectors with the "DELUX" Panel type amplifier and the "Hi-Lo-PHONIC" Combination speakers supplied to us for our Nishat Talkies, Bombay.

We are not writing this as novices because we were importers and distributors of high class American & German sound reproducing equipments in the infant stage of talkie industry in India and also own other theatre fitted with other costliest equipment. We really find that the BAUER sound reproduction is the best it has been our pleasure to hear so far.

Wishing you all success,

Yours faithfully,
For Aboobakher Abdulrehman & Co.
Hussein A Baig M.L.A.; J.P.

INTERNATIONAL TALKIE EQUIPMENT Co.,
Roxy Chambers, New Queen's Road, Bombay
Sub - Agents:

SARASWATI STORES	:	MADRAS
FAMOUS PICTURES	:	BHUSAVAL
CENTRAL TALKIE FILM SERVICE	:	CALCUTTA
VISHVANATRAO G. METKAR		HYDERABAD (Sind)

• A [illegible] this Reputation can Alone Guarantee Satisfaction to Every Exhibitor

FOR [illegible] PROJECTION DEPEND ON "CONRADTY" CARBON

Brilliant Crazy Comedy Takes
The City by Storm!

SAGAR'S

ADIES ONLY

- SABITA DEVI
- SURENDRA
- BIBBO
- PRABHA
- B. ADVANI

tion:
DAMI

Now Running at

ATHE

BOMBAY

In "Dushman" we meet two old friends; Leela Desai and Najmul Hussein (Najam). This N. T. picture by Nitin Bose carries a great message for our people.

TELL US FRANKLY:

(Mainly intended for the intelligent Readers)

Come on, readers, here is your chance to criticize us. We are giving below some questions and request you to answer them frankly and intelligently. All the replies will be very carefully gone through and some of them will find a place in the Silver Jubilee Number of "filmindia", provided these replies reach us before the 15th of March. Remember, that on your opinion, will depend the excellence of the future issues. We are anxious to give what the readers want, but they **must tell** us what they **want.**—(The Editor).

Q. 1. What do you think of the general get-up of "filmindia"?

Q. 2. What do you think of the pictorial or illustrated aspect of the magazine? Do you like the colour plates?

Q. 3. What do you think of the writings and the journalistic standard attained?

Q. 4. Which particular sections do you like and why?

Q. 5. Why do you **buy** "filmindia"?

Q. 6. How many friends of yours, or people in your family read your copy?

Q. 7. Are people anxious to read "filmindia"? And why?

Q. 8. Do you approve of the intense propaganda carried on by "filmindia" against anti-Indian pictures? Are you aware of the fact that "The Drum" was banned in several provinces solely due to the agitation of "filmindia".

Q. 9. Do you **frankly** think that "filmindia" is easily the best film magazine in India? And why?

Q. 10. In your travels, have you missed "filmindia" at any station where there is some sort of a bookstall?

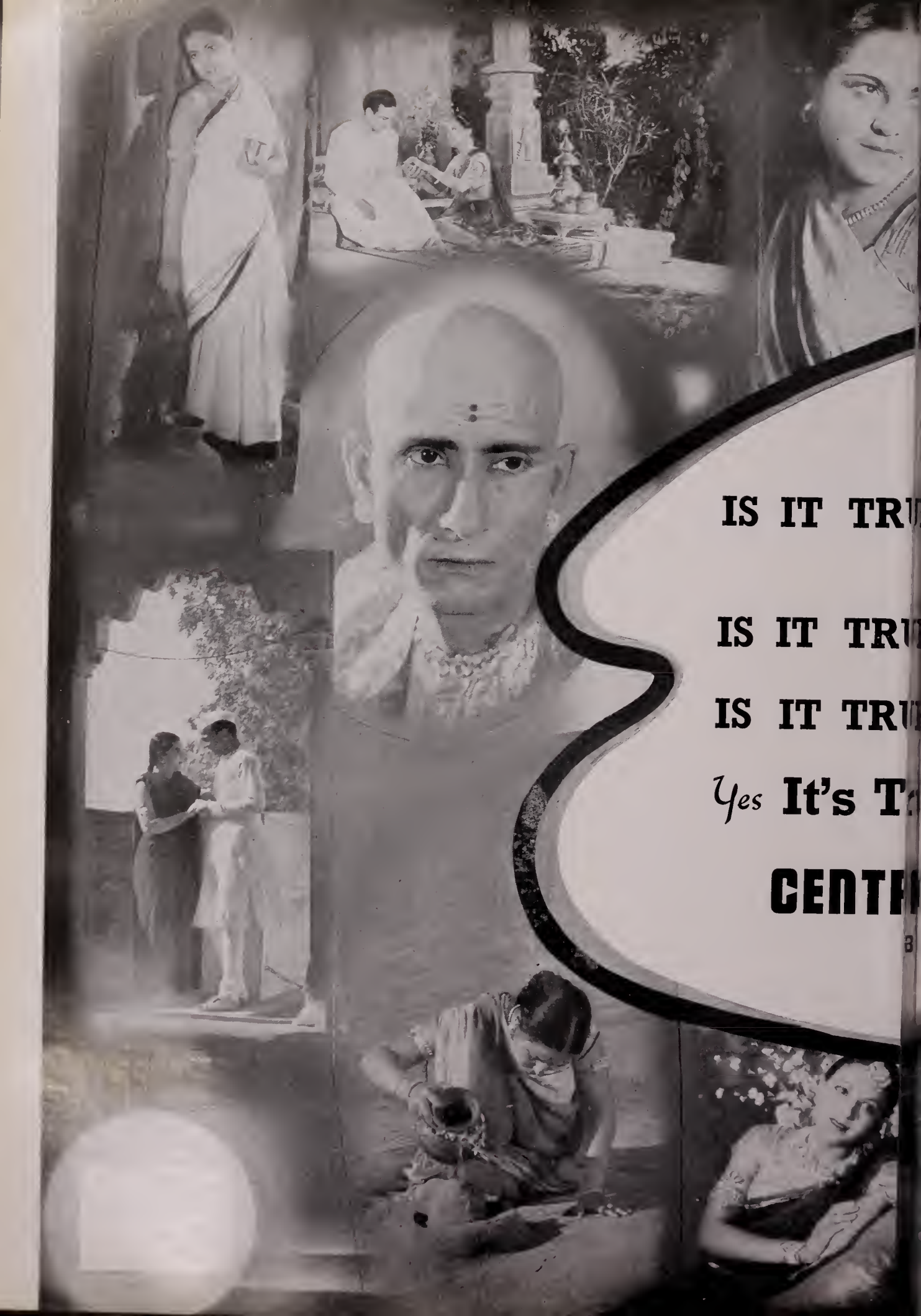
Q. 11. Do you feel that "filmindia" is doing splendid service to our film industry in several ways?

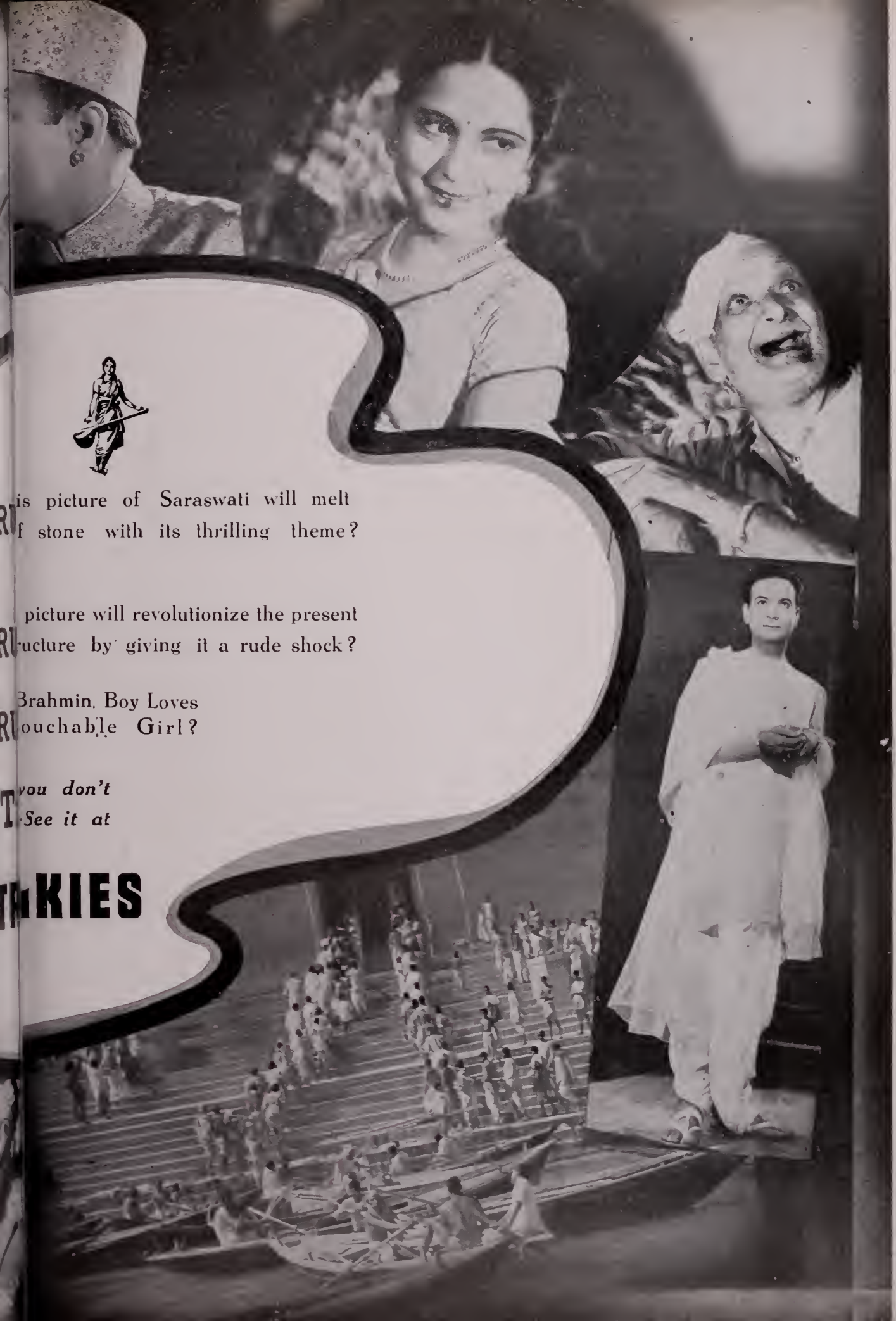
Q. 12. Do you believe that "filmindia" has created more cinema fans in the country?

Q. 13. What do you **frankly** think of "filmindia's" criticism on pictures and other matters of the industry?

Q. 14. As a reader, what suggestions have you to offer to improve "filmindia"?

And now mark your envelopes "Criticism" and post them to the Editor, "filmindia", 104, Apollo Street, Fort, Bombay.


IS IT TRU
IS IT TRU
IS IT TRU
Yes It's T
CENTR


is picture of Saraswati will melt
f stone with its thrilling theme?
picture will revolutionize the present
ucture by giving it a rude shock?
Brahmin Boy Loves
ouchable Girl?
you don't
See it at
KIES

Dedicated to the Women of India !

"DEVATA" *Proves Every Woman a Goddess*

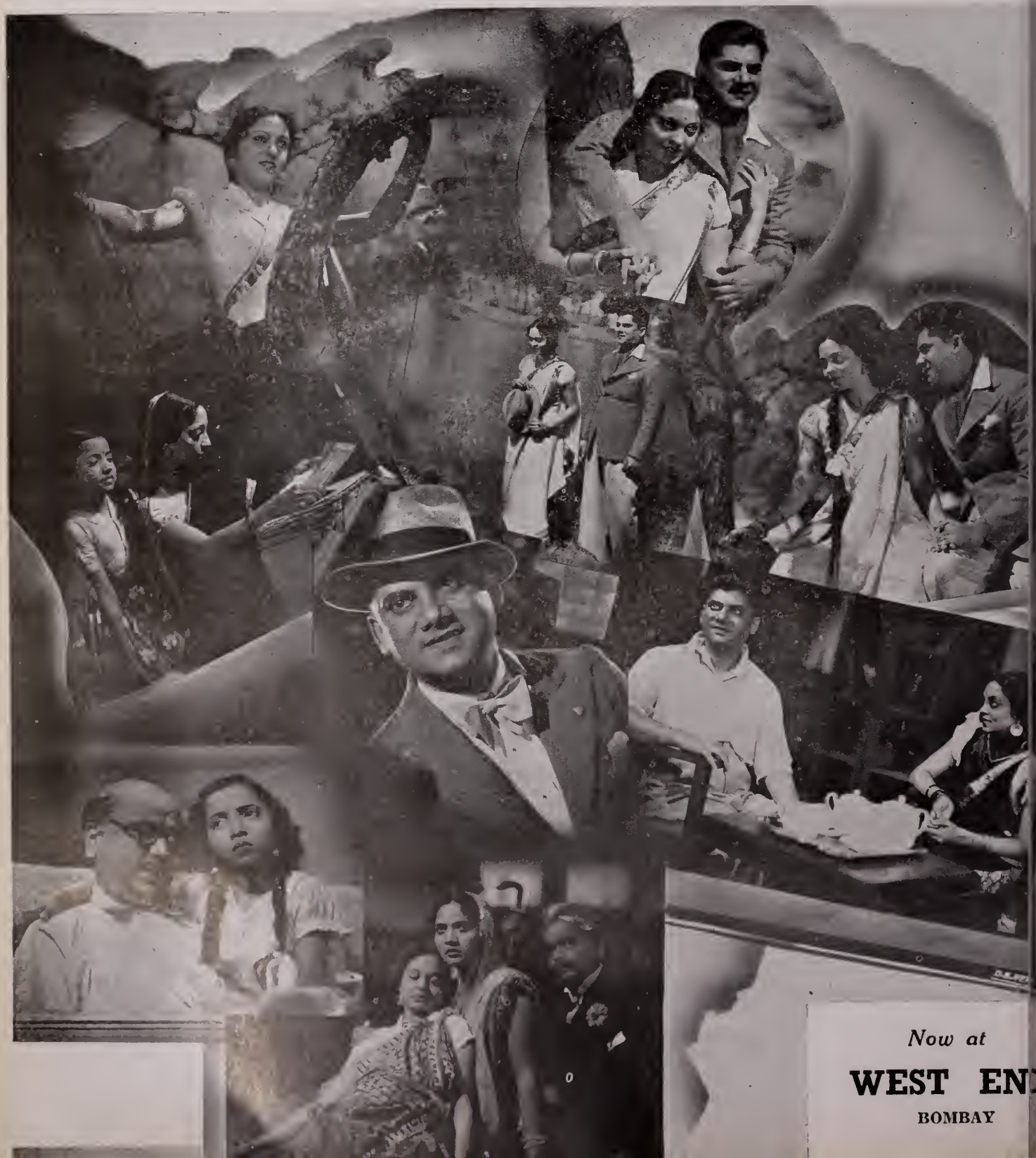
"DEVATA" (MARATHI)

Direction: VINAYAK

Starring:

- **BABURAO PENDHARKAR**
- **MEENAKSHI**
- **SALVI**

A SUPREME RELEASE



Now at

WEST END

BOMBAY

TELL US FRANKLY:

(Mainly intended for the intelligent Readers)

Come on, readers, here is your chance to criticize us. We are giving below some questions and request you to answer them frankly and intelligently. All the replies will be very carefully gone through and some of them will find a place in the Silver Jubilee Number of "filmindia", provided these replies reach us before the 15th of March. Remember, that on your opinion, will depend the excellence of the future issues. We are anxious to give what the readers want, but they **must tell** us what they **want**.—(The Editor).

Q. 1. What do you think of the general get-up of "filmindia"?

Q. 2. What do you think of the pictorial or illustrated aspect of the magazine? Do you like the colour plates?

Q. 3. What do you think of the writings and the journalistic standard attained?

Q. 4. Which particular sections do you like and why?

Q. 5. Why do you **buy** "filmindia"?

Q. 6. How many friends of yours, or people in your family read your copy?

Q. 7. Are people anxious to read "filmindia"? And why?

Q. 8. Do you approve of the intense propaganda carried on by "filmindia" against anti-Indian pictures? Are you aware of the fact that "The Drum" was banned in several provinces solely due to the agitation of "filmindia".

Q. 9. Do you **frankly** think that "filmindia" is easily the best film magazine in India? And why?

Q. 10. In your travels, have you missed "filmindia" at any station where there is some sort of a bookstall?

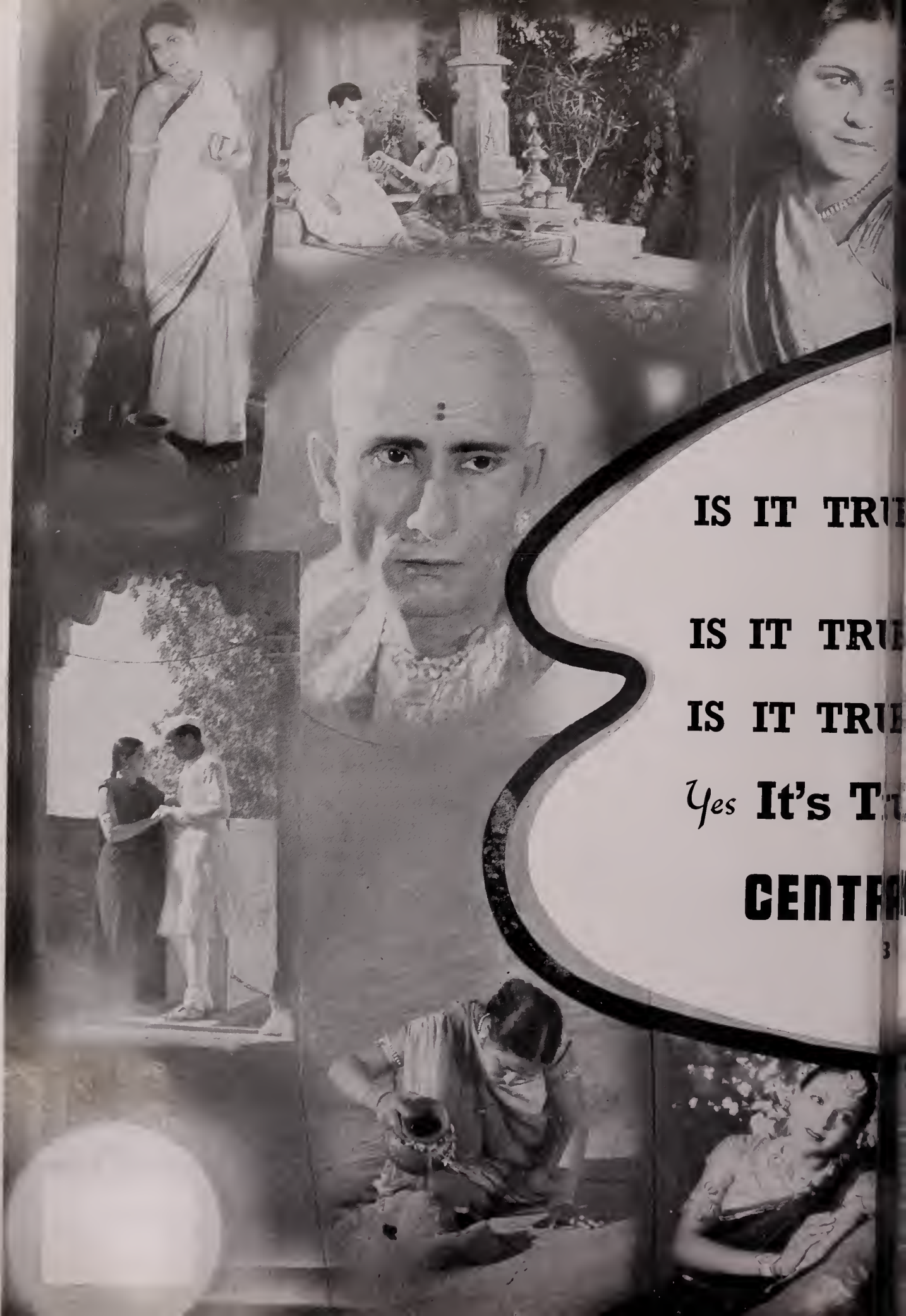
Q. 11. Do you feel that "filmindia" is doing splendid service to our film industry in several ways?

Q. 12. Do you believe that "filmindia" has created more cinema fans in the country?

Q. 13. What do you **frankly** think of "filmindia's" criticism on pictures and other matters of the industry?

Q. 14. As a reader, what suggestions have you to offer to improve "filmindia"?

And now mark your envelopes "Criticism" and post them to the Editor, "filmindia", 104, Apollo Street, Fort, Bombay.


IS IT TRU
IS IT TRU
IS IT TRU
Yes It's T
CENTR

is picture of Saraswati will melt
f stone with its thrilling theme?

. picture will revolutionize the present
ructure by giving it a rude shock?

A Brahmin. Boy Loves
ouchable Girl?

f you don't
e-See it at

KIES

Dedicated to the Women of India !

"DEVATA" *Proves Every Woman a Goddess*

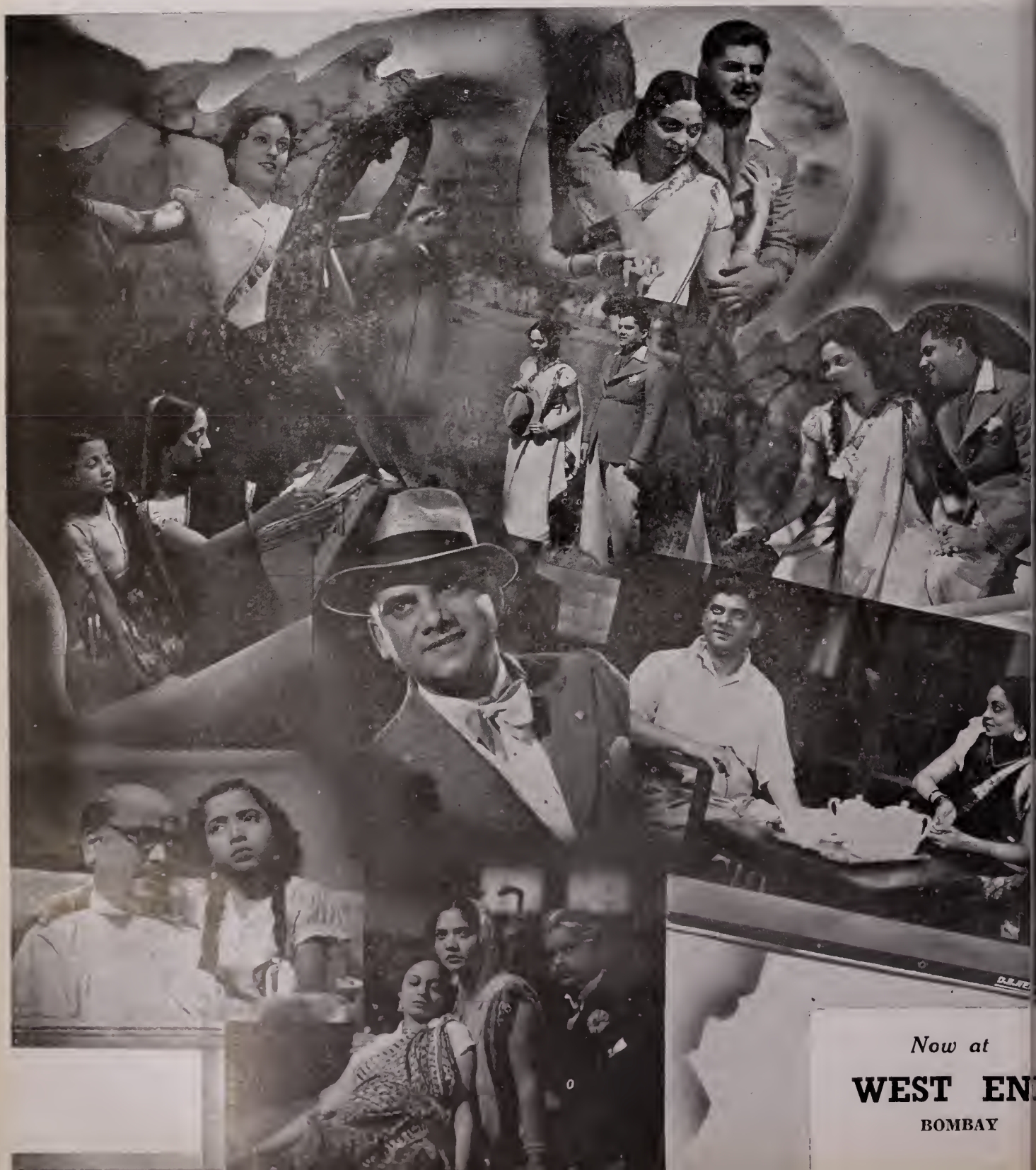
"DEVATA" (MARATHI)

Direction: VINAYAK

Starring:

- **BABURAO PENDHARKAR**
- **MEENAKSHI**
- **SALVI**

A SUPREME RELEASE



Now at

WEST END

BOMBAY

Kicks and Kisses

Teacher: "Willie, name two primary colors?"

Willie: "Stop and go".

* * *

Touchy

First Model: This is my birthday.

Second Model: How old, aren't you?

* * *

In love and governments, too much courtship is bad for the constitution.

* * *

Girls never get anywhere until they let themselves go.

* * *

In the game of love the girl who won't stand for a little strenous necking will never get to furs base!

* * *

The Proof!

Rich Guy: Certainly I love you.

Golddigger: Well, I guess I'll have to take your wad for it.

* * *

She: "I am glad you like my nose and mouth. I like your nose and mouth, too."

He: "Then let's combine our best features."

* * *

A girl is lost every time a boy finds himself.

* * *

Stop

"Her face is just like a traffic light."

"How's that?"

"Well, about the time you think its' safe to go ahead, it turns red!"

* * *

It's amazing how a good, healthy kiss can make a girl love sick.

* * *

"If a stenographer works for a big capitalist, she's just apt to be in the lap of luxury."

* * *

Cruel

"Jack says you treated him in an offhand manner."

"Yeah, I did. I made him take off his hand from my leg."

The Touch

He: "I can read you like a book."

She: "Huh! I'm not surprised—after you've been using the Braille system on me all evening!"

* * *

You can't hold a candle to a girl who's dynamite.

* * *

If a wife should have quintuplets, her husband might get a divorce on the grounds that she was overbearing.

* * *

Weight Lifting

Blonde: Gracious! Am I muscle bound!

Brunette: (going to meet date): So am I. I'm bound for 180 pounds of it.

* * *

Every year is a lap year for most girls.

* * *

A matron is merely a lovely young girl gone to waist.

* * *

Sour?

"I blame only myself. I never should have gone riding with somebody I'd just met."

"Heavens! I certainly thought you'd be safe with him!"

"I was!"

* * *

A lot of modern wives spend their time running up bills and running down their husbands.

* * *

The trouble with second honeymoons, is that they're usually over in a few seconds.

* * *

Against Prohibition!

"Liquor doesn't add years to your life."

"I know, lady, but it adds life to your years!"

* * *

Two and three make five, but it takes two and sex to make a little one.

* * *

Girls who are easy going are usually hard to get started.

Warning

"You are all the world to me, girlie."

"Goodness! I'll have to reduce."

* * *

The prodigal son usually returns empty-handed, but when the prodigal daughter comes home it is usually with an armful.

* * *

Some girls wear black garters in memory of those who passed beyond.

* * *

There are lots of good reasons why bachelors don't marry and if you have a bachelor friend may be he'll introduce you to one of them.

* * *

Slow

She: "Can't you understand? I'm giving you the cold shoulder!"

He: "Yeah, but I'll soon warm it for you."

* * *

Up to sixteen a lad is a Boy Scout, but after sixteen he becomes a girl scout.

* * *

K.O. On Points

She 1: "Is it true that prize-fighter you were out with last night puts everyone he meets to sleep in the first round?"

She 2: "Well, not exactly. I managed to stay awake most of the evening."

* * *

The girl who drinks like a fish shouldn't be surprised if her head swims

* * *

The best way to get a girl off your mind is to get her on your hands.

* * *

The trouble with night clubs is that the tables are reserved and the guests aren't.

* * *

80 Proof

The cosmetic clerk asked the gorgeous blonde, "What kind of lipstick do you want, waterproof?" And the blonde snapped, "No, gin, ginger ale and whisky proof."

When a husband goes home late at night to a modern wife, he has to do some real yarn-spinning to pull the wool over her eyes.

* * *

Journalist

She 1: "So Jack is the press agent in every sense of the word?"

She 2: "Sure....he's either wanting to press me to his heart, press me for a loan or else press one of his suits for him.

* * *

Bare limbs often yield a harvest of forbidden fruit.

* * *

Zoological

He: "Me proud beauty, are you an animal lover?"

She: "Listen! When I want the beast in you come out. I'll tell you."

* * *

Suckers

"Now what makes you think those are male mosquitos?"

"They can't leave my legs alone."

It always proves expensive to call a girl "dear".

* * *

The Blind

The chorine complained to her producer: "Can I put something else on? I can't see myself dancing completely in the nude." And the producer suggested "That's easily fixed. Put your hands over your eyes."

* * *

A Creeper

The boy in the darkened movie whispered to his sweetie, "This picture is making my flesh creep". The girl snapped, "Okay, but why does it always have to creep towards my knee."

* * *

Many a love nest has been built on no stronger foundation than a cute little limb.

* * *

Love is blind, but there are plenty of people willing to make spectacles of themselves for it.

Geometry

A straight line is the shortest distance between two points, which is just additional proof that a girl with curves will go a lot further.

* * *

A girl's face is her fortune, but it's her leg she banks on.

* * *

Watch out when a strange guy says your face is familiar. His hands are liable to get the same way.

* * *

Showmen!

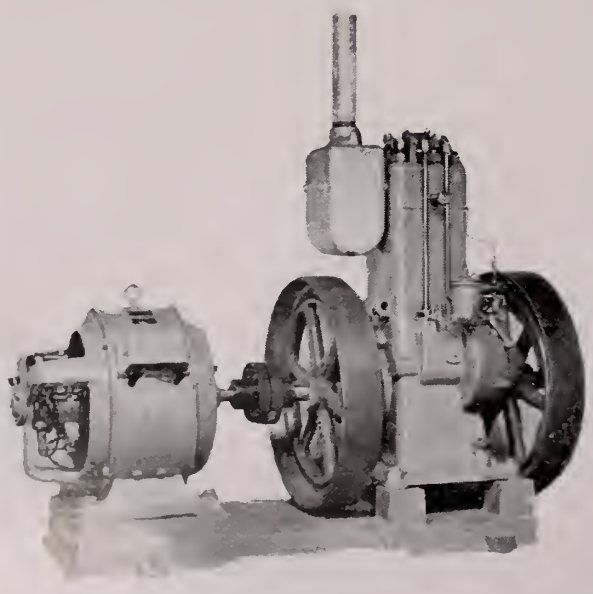
Artiste: "Before trying for a job in your new revue I want to find out if I'll have to show much."

Producer: "Yeah? And before giving you a trial, sister, I want to find out if you'll have much to show!"

* * *

A good way to burn a fellow up is to warm up to him and then cool off.

Your Rupee Buys More When You Buy 'SLAVIA' Engines and 'SAMSON' Dynamos.



Type View of "SAMSON" "SLAVIA" Generating Set

Many theatre owners have had the worried experience of repeatedly spending for new CONVERTORS, because they initially bought cheap ones.

Our "SAMSON" Convertors and Generating Sets will prove faithful servants till your THEATRE serves the public with perfect Entertainment !

•

Sole Agents :

For all kinds of Dynamos, Convertors, for Cinema, Radio & Neon Signs, "SLAVIA" Crude Oil, Cold Start Engines Etc., Etc.

MODERN ENGINEERING COMPANY

[illegible], BOMBAY.

•

Gram : "CONVERTOR"; *'Phone :* 25340

First Indian Motion Picture Congress

AND SILVER JUBILEE OF THE INDIAN FILM INDUSTRY

WILL BE HELO IN BOMBAY FROM APRIL 8TH TO 11TH

UNDER THE PRESIDENTSHIP OF

Mr. S. Satyamurti

M. L. A. (Central)

CHAIRMAN OF THE RECEPTION COMMITTEE

Mr. Chandulal J. Shah.

The Indian Motion Picture Congress will press for more and better films, for more and better Cinemas, for financial consideration for the industry, for protection from foreign competition and other necessary steps to raise the level of Indian Films and make them more popular.

To achieve these objects, the co-operation of everyone in the Industry and of the Cinema—Loving Public is earnestly solicited.

AN

EXHIBITION

ON A GRAND SCALE RELATING TO THE FILM INDUSTRY AND ALL ITS ALLIED LINES WILL BE HELD IN CONNECTION WITH THE CONGRESS

A FEW STALLS WILL BE AVAILABLE FOR OTHER INDUSTRIES

ALSO

DELEGATE'S FEES FOR CONGRESS Rs. 10
VISITOR'S „ „ Rs. 3

For full Particulars and Copy of Prospectus, write:

Y. A. FAZALBHOY,
K. S. HIRLEKER,
Jt. Hon. Secretaries.

160, TARDEO ROAD, BOMBAY-7

D. BILLIMORIA—

After a long time, this superb artiste once again meets old friends in "Prem-ki-Jyot" a Ruby Pictures Social now running at the Minerva Talkies, Bombay. "Billy" revives old memories with an excellent performance with a popular team led by Sulochana, the Queen of the Indian Screen.

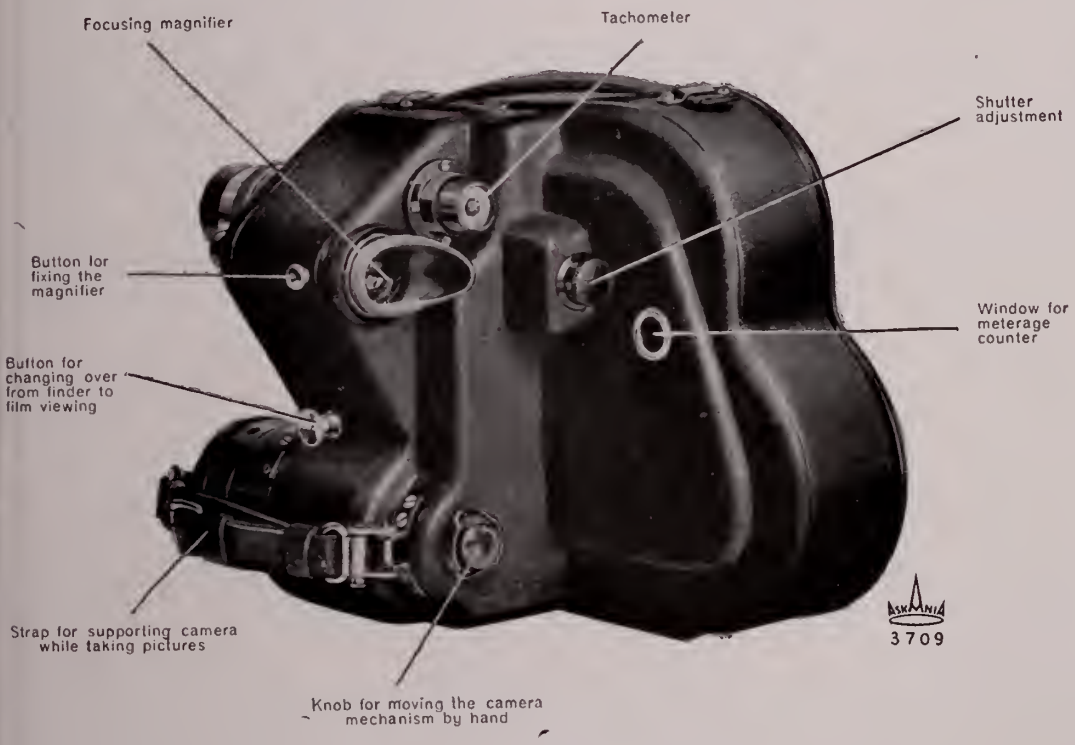
Excellent Photography Needs . . .

. . . An Excellent Camera !

Prabhat Pictures are taken on the new ASKANIA Camera

★

The ASKANIA Camera-man does not hold the shoulder camera in front of his face. He carries the camera on his right shoulder. This constitutes the fundamental difference between the ordinary hand camera and the ASKANIA shoulder camera.


Focusing magnifier
Tachometer
Shutter adjustment
Button for fixing the magnifier
Window for meterage counter
Button for changing over from finder to film viewing
Strap for supporting camera while taking pictures
Knob for moving the camera mechanism by hand
3709

Follow Prabhat and Buy Askania if you would put quality into your pictures—

A better Camera than Askania has to be built—

When International Talkie Equipment sells a product it is backed by an international reputation for efficiency and reliability. In India "International" gives it a further push by reliable personal service.

We are the Sole Agents for India, Burma and Ceylon for the world famous ASKANIA Cine Cameras and accessories for 35 mm. Film.

Write to us to-day and we shall give you full details of this wonder Camera which makes any man a perfect Cameraman

THE INTERNATIONAL TALKIE EQUIPMENT CO.,

OXY CHAMBERS - - - - - New Queen's Road BOMBAY.

"CONRADTY" CARBONS ARE SECOND TO NONE

PRAKASH

is considered absolute leadership of
the field, in the Production of

THRILLERS!

On the trail of «Mr. X»

Comes **Hero No. 1**

Director: **Balwant Bhatt**

●

Cast: **Jayant, Gulab, Umakant, Shirin, Laloobhai etc:**

●

Running at: **SUPER CINEMA**

For Bookings and Provincial Rights:
EVERGREEN PICTURES, 15, Queen's Rd, Bombay 4

Miss GULAB

from **UFA** comes *Three Great Pictures*

(1) The Duke and The Dancer

Thrilling romance of Napoleon's Son.
Starring: **Lilian Harvey.**

(2) Her Home Coming

An exiled Daughter's Adventures.
Starring: **Zarah Leander** (Greta Garbo of Germany)

(3) History of World Crisis

Monopolist for India Burma and Ceylon.
THE CONTINENTAL PICTURES,
34, The Mall, Lahore

Bombay Madras Agents:
S. L. SEMPLE & CO.
Tinwala Building, Bombay No. 4.

Wanted Agents for Bengal and Burmah.

Books of the Month

PHOTO KINKS

Published by: Huddle Publishing Co., Minneapolis—Minn.) (63 pages—Price 25 cents each).

Published in four parts, these ocket size booklets supply a long elt want for ready reference ooks, which do not beat about the ush unnecessarily, but come traight to the point and solve the ifficulty. The word "kink" means knot and that is what these in-aluable little books go about traightening.

The first part deals with Enlarg-ng, Ferrotyping, Lens Care, De-eloping and Printing, Focusing, hadings & Shadows, Composition, rick Effects.

The Second Part deals with Pho-o Colouring, Paper speeds, Port-ait Types, Enlarging Aids, Dark-oom Methods, Exhibition Prints, hemical Aids, Picture Taking ids.

The Third Part deals with Group hoto Aids, Cloud Pictures, For-nulas, Portraits, Camera Care, inting, Lighting, Night Photogra-hy, Snow Pictures, Filters and

The Fourth Part deals with Sil-ouettes, Retouching, Lens Speed, adgets, Illumination, Negative aults, Exposure, Special Processes, lounting Aids and Fogged Nega-ves.

Each book contains over 300 use-ul suggestions useful both to the mateurs and the professionals.

IOVIE KINKS: (Published by the Huddle Publishing Co., Minnea-polis-Minn. Pages 64. 25 cents each).

In two parts, and in suitable ocket editions, these two little ooks are again as useful as the hoto Kinks. The field however the movies. Everything, rather very little thing, not to mention he big important things, can be ound in these superbly compiled anuals. We cannot do better an by asking every one to buy em straightway and thus im-rove their movie work.

MINI KINKS: 25 cents.

This book is about the miniature camera, that fascinating little thing which we find with so many enthusiastic amateurs. Herein there are again numerous small and big suggestions about the camera, colour, development, enlarging films, filters, exposures, lenses and paper.

Really a very useful book.

MOVIES FOR THE MILLION

(Published by: B. T. Batsford Ltd., 15, North Audley St., London, W. 1). (120 pages—price sh. 7-6).

This book enjoys the unique privilege of a preface by Mr. Charles Chaplin, the world famous producer and film actor. Queerly enough Mr. Chaplin forgets to talk much about the book itself, but submits a plea, rather a weak one, for removing the present-day restrictions of film censorship. The book, however, inspite of Mr. Chaplin's forgetfulness, is a really good one though it is inclined to be biographically descriptive at places. Written by a well known American critic the book takes one into this intimate business of making the movies, with the author as the well-studied guide to explain its artistic and industrial aspects as and when necessary. The book is a well told story of the film industry from its beginning, through different stages, till the present state of accomplishment. Nearly 130 illustrations, some of them very interesting, enhance the value of the book. We recommend the book to the general student.

COLOUR PHOTOGRAPHY FOR BEGINNERS.

(Published by: British Periodicals Ltd., (Fountain Press) 19, Cursitor Street, London E.C. 4. Pages 136. Price sh. 3-6.)

As the author says, it is a book for the beginner. But when it comes to colour, most of these experienced photographers are no better than mere beginners—because the field of colour is still new. This is a very useful text book which tells you in short almost everything about the colour photography. A careful study of the book by all interested in colour photography as a hobby will save them a lot of money in erratic experiments. The different colour processes are discussed in detail, and their processing faults are analysed from an expert standpoint. Several coloured illustrations attract the attention of the reader.

Mr. Surendra C. Desai M.A. (to friends "Bulbulbhai") is the eldest son of Seth Chimanlal B. Desai, proprietor of Sagar Movietone. Mr. Desai Jnr. is a popular executive in charge of the production department and in addition he has a say in every other thing.

A GUIDE TO CORRECT EXPOSURE

(Published by: British Periodicals Ltd. Fountain Press. 19, Cursitor St., London, E.C. 4. Pages 68. Price sh. 1.)

A very useful handbook which shows the amateur the way to the correct exposure and incidentally better photography. With the correct exposure, photography becomes an inexpensive luxury. This invaluable little book helps both hobby and art by discussing lighting and exposure in all possible aspects.

HOW AND WHERE TO SELL YOUR PHOTOGRAPHS

(Published by British Periodicals Ltd. Fountain Press. 19, Cursi-

tor St., London, E.C. 4. Pages 128. Price sh. 3-6.)

The title of the book tells its story and we cannot tell you the secret better. This is a very handy book for the professional photographer, and even to the advanced amateur. It tells you all about photographs that sell, their quality, their selling features and their markets. And at the end of it all there is a long list of people who buy them and their addresses.

If you have some really good photographs this book might pay its price a hundred times over in your case. You will know who wants them, and how to sell them. Provided you know where to buy this book.

REICHS KINO ADDRESSBUCH 1938.

(Publishers: Lichtbildbuhne, Verlag Dr. Buhrbanck & Co. K.G. Berlin. Price RM. 30. Approximately Rs. 30).

This Directory which is the 16th annual publication contains all the information regarding organizations, directly and indirectly connected with the German film industry, producers, distributors and the list of manufacturers and the machinery and other articles required by the film industry. The directory also includes information concerning the film industry of Austria and Sudeten Germany which has been recently established in the Reich. The book is therefore a good reference work for all those interested in the German film industry and particularly to those who are already in touch with it or would like to establish contact with the same in future.

MOTION PICTURES IN EDUCATION.

(Published by: H. W. Wilson & Co., 950, University Ave., New York, N.Y.—Pages 472. Price $2.50).

Sponsored by the American Council of Education this book is a useful compendium of different books, articles and theses on the subject of visual education. The numerous books, boiled down to digest form, in this collection, form a valuable guidance to teachers and students interested in visual education. The book is a painstaking attempt and provides elaborate contemporary thoughts on the subject.

FOR EXHIBITORS TO MAKE EASY MONEY

Install a

PAILLARD REVOLVING SALESMAN

IN YOUR SHOW WINDOW

★ Here's the paillard Way to make money

IT PAYS ITS VALUE AND YOU TOO IN NO TIME.

The illustration on the left shows the PAILLARD MOTOR IN working. You can use this for advertising your current and coming pictures as well as attract local traders to advertise in your show case.

Rotates 6 revolutions per minute on A.C. or D.C. **No attendance required.** Any superstructure is possible and holds load to the extent of 66 lbs. (approx.)

Consumption	10 watts
Diameter	30 cm. (12")
Height	11 cm. about 4 1/2"
Weight	10 lb. 4 oz.
Max. Load	appr. 66 lbs.

Model 1374 Motor for A.C. 100-250 volts
Model 6064 with Universal motor for A.C. & D.C. 100-250 volts.

Ask for details to-day. Remember IT IS CHEAP.

International Radio Co,

Dina Building. Opp. Marine Lines Station, Queen's Road, Bombay

Shots from
"D E V A T A"
a Huns Picture with
Baburao Pendharkar in the
lead.

Rose and Usha
in
"It's True"
A
Saraswati Picture.

Studio Close - Ups

RANJIT MOVIETONE:

"Sant Tulsidas" has been practically completed and is scheduled to be released at the Royal Opera House sometime in the month of April. The cast includes well known stars like Vishnupant Pagnis, Vasanti, Leela Chitnis, Keshavrao Date and others and the picture which is produced in two languages, Marathi and Hindi. is likely to create a new box-office record all over the country.

"The Kick" has been completed by Director A. R. Kardar while 'Good Luck" and "Achhoot" are half way. The studio is busy taking up a Punjabi picture called 'Mirza Saheban" under the direction of Mr. D. N. Madhok. The artistes starring in this picture are Gulab and Iladevi. On the sets we also find some Telugu pictures under production and altogether this studio has become a beehive of feverish activity.

SAGAR MOVIETONE:

While "Service Ltd.", is still running at the Imperial Cinema in Bombay, "Ladies Only" was opened at the Pathe Cinema on the 16th February in the presence of the Hon. Mr. Morarji Desai, Revenue Minister to the Government of Bombay. A huge crowd greeted this comedy of Sagar's and it seems that the picture has settled down for a long run.

At the studios, Director Virendra Desai has half completed "Sadhna" a social picture while Director Mehboob has practically completed "The Only Way". Director Nandlal is busy shooting a social picture the name of which still remains a mystery.

BOMBAY TALKIES:

"Bhabi" took the box-offices by storm wherever it was released all over the country. According to the publicity bulletins of the studio. "Bhabi" is supposed to have attained the high water mark in collections among all Bombay Talkies' pictures. The new social picture under production is called "Nav Jeewan" and Hansa Wadker who has hitherto been playing small roles in other companies has been given the golden opportunity of leading in this picture under excellent direction. The picture is expected to come on the screen sometime in the month of March.

RUBY PICTURES:

At a press show given of "Prem-ki-Jyot", everyone welcomed the return of Sulochana who, from her excellent performance must still be called the queen of the screen. "Prem-ki-Jyot" has settled down for a pretty good run at the Minerva Talkies, and in the meanwhile, Mr. D. Billimoria is preparing to produce another social picture. The subject in hand is called "Dilruba" and it is a light comedy essentially intended for entertainment.

MOHAN PICTURES:

"Midnight Mail" is booked for the Imperial Cinema and it is expected to be released in the first week of March. At Delhi where it was released it was well received by all classes. "Ratna Lutari" which has also been completed is also booked for the Globe Talkies in Bombay. Another thriller in "Chashmawalli" under the direction of Mr. Safadar has gone into shooting while "Jalta Jigar" a picture entrusted to Director A. M. Khan is being shot in the interiors. The company has also completed "Bhedi Kumar" under the direction of Mr. Chunilal Parekh, while Director Mohan Singh will be taking up a new subject in the first week of March. Altogether a very ambitious and crowded programme.

EVEREST PICTURES:

"Sitara" that splendid gypsy story with its novel music is fast nearing completion and will be soon on the screen in the month of April. Trial rushes have made the producers very enthusiastic with the result that offers are pouring in for provincial rights. In the lead we find some well known stars like Mubarak, Khurshid, K. N. Singh and Ratanbai. The future programme of the company has not yet been finally decided upon but it is likely that they will build a studio of their own.

BHAVNANI PRODUCTIONS:

"Son of Zambo", a jungle thriller is fast nearing completion. Mr. Bhavnani himself is directing the picture and in addition to Navin Yagnik and Nayampally, we find Bimla Kumari and Sunita Devi in the cast. That ought to give the picture a pretty good start when it is released on the screen.

PRAKASH PICTURES:

Final touches are being given to "Hero No. 1" by Director Balwant Bhatt. It is a thriller with plenty of comedy in it and is fixed to be released at the Super Talkies in Bombay. "Leather Face", probably a talkie version of the old 'silent' produced by Prakash is another Animal Thriller after the fashion of "State Express". The horse and the dog are both in the picture with P. Jairaj thrown in for company. The shooting of this picture has come half way. "Kalika Ekka", which incidentally means. "Ace of Spades" is in the hands of Shanti Dave and the early preparations are being gone through.

ROYAL FILM CIRCUIT:

"Brahmachari" has proved a gold mine to these people who bought that famous Huns picture. Devi Films of Madras has already bought the South Indian rights for Rs. 15,251, while the Punjab rights have gone out to Best Film Exchange at Rs. 45,000. Another offer of Rs. 15,000 for the Bengal circuit will soon be closed. V. R. Mehta the enterprising proprietor of this concern is likely to earn a little over a lakh of rupees as nett earnings as a result of his enterprise in purchasing "Brahmachari" outright.

In keeping with their usual practice, the Royal people have again purchased the rights of that successful cine-color picture "Mother India", which is running so well at the Royal Opera House, Bombay. The price is rumoured to be in the region of a lakh and fifty thousand rupees. And now "Mother India" will really run.

REX PICTURES:

Mr. Keki Damania who is supervising this concern is now giving the finishing touches to "Secret Five", a mystery thriller. In the cast we find Vatsala Kumtekar, Jal Merchant and Maruti Pahelwan. The organization of this company is, it is reported, under the close co-operation of the Empire Talkie Distributors. The second picture to be taken in hand will be a comedy starring E. Billimoria, Ghory and Dixit, who were a little while ago with the Ranjit Movietone.

WADIA MOVIETONE:

"Jungle King" has been completed while "Vijay Kumar", and "Jai Swadesh" are well on way towards completion.

MINERVA MOVIETONE:

"Pukar" a costume picture of the times of the Moghuls has now been completed by Mr. Sohrab Mody. In the absence of authentic studio news from the studio we are not in a position to give any reliable information about the future programme.

KRISHIN MOVIETONE:

"Zamana" has been received rather too well wherever it was released in and out of Bombay. The Daryani Brothers are now busy preparing the paper work of the new social picture called "Hindusthan Hamara".

PARAMOUNT FILM CO.:

"Golden Gang" under the direction of Mr. Kikubhai Desai has been practically completed, while "Aflatoon Aurat" in the hands of Nanubhai Vakil is being shot in the interiors. A Punjabi picture is being shot in keeping with the usual enterprise of Mr. Kikubhai Desai.

POONA

SARASWATI CINETONE:

"It's True" is getting the final finishing touches and will come on the screen on the 2nd of March at the Central Cinema in Bombay. The picture has taken unusually long time but it could not be avoided as the theme undertaken involved plenty of research and study of detail. The anxiety of the producers to present an authentic atmosphere for this social story can well be imagined from the fact that scenes have been shot in distant outdoors as Benares and Allahabad.

"Bhagwa Zenda" is being simultaneously shot in the studios under the direction of Nanasaheb Sarpotdar and this Marathi picture will come to the screen immediately in the wake of "It's True".

PRABHAT FILM CO.:

Rehearsals of the new social picture undertaken by Director Shantaram have almost been completed and the shooting will begin in the first week of March. Mrs. Shantabai Hublikar has been given the lead in this picture and Mr. Shantaram expects the picture to be another provocative entertainment with a sound theme and sensible instruction.

KOLHAPUR

HUNS PICTURES

The stupendous success of "Brahmachari" has changed the fortunes of Huns Pictures. To add to this triumph has come "Devata" at the West End Talkies, and it is drawing tremendously big appreciative audiences. Unfortunately the picture happens to be in Marathi and the whole of India is robbed of the chance of seeing a beautiful theme portrayed on the screen in Hindi. It will be worthwhile for these producers to produce a Hindi version of "Devata" as we feel that it will run very well all over.

Two pictures are under production at the studios; one is called "Brandy-chi-Batli" in Marathi and Hindi and the other is called "Sukhacha Shodh". An unique event took place the other day in Bombay when Sardar Vallabhbhai Patel agreed to be 'shot' in "Brandi-chi-Batli". He has delivered a forcible oration on the advantages of prohibition and the evils of drinking. This lecture incidentally will form the basic theme of this social story.

CALCUTTA

NEW THEATRES:

"Dushman" was released Bombay on the 24th simultan ously at the Krishna Cinema a the Excelsior. At the st dios, "Bar Didi" in Hindi a Bengali under the capable dire tion of Amar Mullick has at l been completed and is likely come on the screen immediat after "Dushman". "Snake Cha mer" is being steadily shot by M Devaki Bose, and is expected to completed in the month of Ap Nawab is reported to have given wonderful performance in t Hindi version of this picture. "K palkundala" under the directi of Phani Muzumdar is being sh in the interiors.

FILM CORPORATION OF INDIA

Not a bit taken back by the fa ure of "Asha", the studio has b gun the shooting of "Rise". Sev ral interior sequences have alrea been taken and in the cast find Chhaya Devi, Devbala a others, who are expected to ta the picture to success.

EAST INDIA FILM CO.:

This company has restarted work after a long rest. "Daksh yagna" in Telugu is being shot the interiors under the directi of Mr. Pulliah while another pi ture called "Vara Vikriyam" also being simultaneously taken the same director.

RADHA FILM CO.:

"Janaka Nandini" a picture Bengali has been released at t Rupabani where it is reported be drawing well. At the stud "Nara-Narayan" is being direct by Jyotish Banerjee.

SOUTH INDIA

VAUHINI PICTURES (Madras):

Director Reddy has almo finished "Vandemataram" a soc l story with an elevating then Pre-release publicity of this pi-

e is quite intelligent and attractive and the picture is expected to run well at all places in the uth, especially in the Andhra stricts. Miss Kanchanamala, is ported to have given some excellt songs with classic tunes and ly supported by Mr. Nagiah and ss Kalyani, "Vandemataram" ould beat all previous records in uth India.

VIN FILMS (Palakol):

Mr. Niranjan Pal, late of Bomy Talkies of Bombay is now asciated with these producers who re producing "Amma" or "Home ming" in the Aurora Studios in lcutta. This is a Telugu story th a social theme. Thanks to e untiring efforts of Mr. Soorm, the proprietor of this conrn, "Home Coming" has at last en completed and is scheduled be released in the city shortly.

DHRA CINETONE, (Vizagapatam):

"Bhaktha Jayadev" directed by ren Bose is reported to be drawing well at the Broadway Talkies in Madras. The future programme of the company is still kept a secret.

ROYAL TALKIE DISTRIBUTORS (Madras):

"Sakku Bai" under the direction of Mr. Sunderrao Nadkarni is now in the finishing stages. Miss Aswathamma who is cast in the leading role, is reported to have excelled all her previous performances. "Sakku Bai" should prove to be a rare musical of the year, mightier than "Bilwamangal", both in the box-office takings and in quality of entertainment.

CENTRAL STUDIOS (Coimbatore):

"Rambha's Love" is at last ready for release and ought to be on the screen by the time this issue is in your hand. Master Mahalingam and Miss Santhanalakshmi are now cast in another mythological story under production.

MODERN THEATRES (Salem):

"Anandashram" will be their next. The stunt queen of the South is starring in this picture with Mr. Rangachari and others. What stunts are there in 'Anand Ashram', let us wait and see!

PREMA FILMS (Madras):

"Matru Bhoomi" under the direction of Mr. H. M. Reddy is entirely ready and should be on the screen sometime by the end of this month.

THE SOUTH INDIAN UNITED ARTISTES CORPN. (Bombay):

A new company has been formed under the name of The South Indian United Artistes Corporation in Bombay, for the production of Tamil pictures. The first subject which is intended to be a social one and according to expectations is likely to go into production during the course of the next month.

Two More Gigantic Madan Productions

R. C. A. Talkie Set PG. 29 Model Complete on Hire.

A) ABLAKI SAKTI

Featuring :—Miss Kajjan, Khalil, Premlata, Pearl, Laxmi, Mustafa, Chunilal etc.

B) MERCHANT of VENICE or Zalim Sodagar

Featuring :— Jehanara Begum and Khalil.

FOR TERRITORIAL RIGHTS OF THE PICTURES AND FOR TALKIE SET :—

Apply :—INDIA PICTURES LTD., - - - - 178, Harrison Road, CALCUTTA

ROUND THE TOWN

(Continued from page 36)

picture would have become more instructive and entertaining.

The Story: The whole affair is a struggle between good and evil between contentment and greed, between faith and heresy, and between religion and reformation. It is one big clash between virtue and sin. The names of the characters such as: Shradhha, Maya, Dharmanand etc. have symbolic significance.

Dharmanand preaches a better life, free from greed, contented, virtuous etc. To which Satan in the form of Bazigar takes objection and throws a challenge which he ultimately loses.

The story passes through several familiar tussles between good and evil and reaches one grand climax wherein in a storm, of course a convenient one, the power of evil is at last destroyed with a moral that when Religion and Faith meet in harmony and unity of purpose. evil is destroyed. Quite a good yarn on the whole.

Acting: Charlie as Rasiklal a street pedlar easily gives the best performance. It is more or less just slapstick work, but it is good as long as it lasts and amply serves its intended purpose of entertainment. Trilok and Iladevi are quite encouraging. Khatoon as Shraddha had not much to do. Others were not upto much.

Production: The picture shows good enterprise in its technical aspects. Sound and photography are pretty good. The musical side however is not so very encouraging. The dialogues are well written and so are some of the songs. The direction is nervous at places.

Points of Appeal: There is some good trick work which will appeal to people who believe in illusions. Charlie's slapstick performance is certainly good entertainment.

DEVATA (Marathi)

Producers: Huns Pictures—Story, dialogues and Songs: V. S. Khandekar—Direction: Vinayak—Photography: Pandurang Naik—Recording: Aluwalia—Music: Dada Chandekar—Art Direction: Palnitkar—Cast: Baburao Pendharkar, Indira Wadkar, Meenakshi, Salvi, Damuanna Malwankar, Sardar and Baby Vimal—Released at: West End Talkies, Bombay—Date of Release: 11th February 1939.

"Woman is Divine" is the burden of this tale. The story is beautifully thrown in the midst of so-

E. Billimoria. We shall meet this old favourite again in "Thunder" a Rex picture.

cial usages to reach its ultimate theme. In between, there is a provocative episode suffering a vivid and intimate peep into the lives of some pseudo swamis who trade on the credulity of the society. The picture conveys a piquant instruction while being subtly entertaining.

The Story: Ashok is a college professor with ideals. Though popular with everyone, his ideals hardly find practical parallels in life. His father Dasopant returns to town after a long stay overseas and driven by a craving to possess a little child of his own, marries Sushila, inspite of his old age and contrary to the ideals nursed by his son. Sushila, young though she is, accepts her fate merely as a martyr to enable her to give a home and to educate her younger brother and sister. Then complications set in to make the plot intriguing. Pushpa a young society girl loves Ashok and goes to no end of trouble in pursuing her object. Some of these pursuits are, of course, romantic. The married life of Dasopant and Sushila proving disappointing in achieving the supreme object of getting a child, Dasopant sends his wife to a pseudo swami against her will. There, however, she is rescued from an outrage on her chastity by one of the new devotees. The swami flys into a temper and sets about wreaking his vengeance on Ashok with whom Sushila takes protection, leaving the roof of her own husband. The papers next day accuse Ashok of kidnapping and immorality. Society takes up the scandal with a rare relish and with the help of Chintopant, a social sponger, Ashok is thrown out of his employment. Ashok now faces poverty and privation. To add to his worries Prabhakar, the brother of Sushila joins the poverty stricken family, being driven out by Dasopant. Dasopant however keeps Prema, the little sister of Sushila. Sushila's stay with Ashok creates compromises and Ashok is very soon sadly misunderstood. Ultimately Sushila leaves home after restoring the estranged relations between Pushpa and Ashok. Things soon travel to a climax, in which Dasopant, Ashok and all others search for Sushila, who is ultimately found at the Broadcasting station where the story ends happily.

Acting: Salvi as Dasopant has given a very good performance in a role that is none too easy in certain parts. Baburao Pendharkar as Ashok playing the hero for the first time, acquitted himself marvellously well and with particular brilliance in light scenes Baby Vimal, as Prema gave a beau-

Bauer Creates a New Sales Record!

26
PROJECTORS
SOLD
IN
2 MONTHS

●

Which Means twenty-six More theatres For Indian Films

ONLY "BAUER" COULD DO IT

The only reliable Machine for the MODERN EXHIBITOR

BAUER'S Latest B 8 Projector with ultra HIGH INTENSITY Arc Lamp

The International Talkie Equipment Co.,

Roxy Chambers, New Queen's Road, Bombay

Sub-Agents:

Saraswati Stores :	: **Madras**	Yeshwantrao G. Metkar :	**Hyderabad (Sind)**
		[Prabhat Repr. for Sind]	
Famous Pictures :	: **Bhusaval**	Sonpal Talkie Film Service :	**Calcutta**

USE "CONRADTY" THE MONARCH OF ALL CINE - CARBONS

tifully sympathetic performance which won the hearts of all. Damuanna Malvankar as Chintopant a social creeper was quite good.

Production: Excellent direction was the unanimous verdict of all critics. Vinayak has improved beyond recognition. His work has now acquired a subtle charm born of rich experience. Several deft touches to clever situations made the picture a poem of harmony and action. The scenario was cleverly worked out punctuated with dialogues that were at once brilliant and instructive. The editing however called for a little more care. Music was quite attractive though the sound recording was not quite up to the mark. Excellent and thoughtful photography supplied the visual demand of a picture that must be called an excellent production.

Points of Appeal: The thought provoking theme commands the attention of all. Particularly the aspect of glorifyfing womankind in general provides some ticklish food to the innate vanity of every woman and the fair sex will hail this picture with a big broad smile. A good treat for every family, no one should miss this one of Huns Pictures.

SARDAR CHANDULAL SHAH HITS OUT!

(Continued from page 23)

British Board of Film Censors at the instance of the Secretary of State for India in banning "The Relief of Lucknow" before it went into production. This is an instance of the correct type of political censorship; as the British people are very anxious to avoid a clash with India at this crucial period. Surely, the lead given by the British ought to provide guidance to our provincial ministers and make them jealous guardians of our national honour.

Indian Exhibitors Condemned

"I have little regard for tho exhibitors who connive at showi such dirty pictures to our peop and thereby bringing home tl shame of our nation through tl sons of the soil. The time has a rived when every human activi in our country, whether comme cial, economic or literary must decided on the touchstone of re patriotic nationalism.

"Unless our people become i tensely conscious of their nation existence, the country will nev get real substantial independen for which we are to-day stakir everything.

"Finally I appeal to those nob members of the Fourth Estate wl believe in our independence as tl ultimate goal to do their best suppressing this evil, as I belie in the tremendous power th wield, which if rightly used, m save the nation from the slavi existence of eating at the han of others—all that is given."

Here is a son speaking to a mother. That is the exact situation between Baburao Pendharkar and Indira Wadkar in "Devata" a Huns Picture at the West End.

Printed by Camer Saleh at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for 'filmindia Publications Ltd.' from 104, Apollo Street, Fort, Bombay.

"MOTHER"

The Sweetest Word in any language..
Is Incidentally the First Word a
Human Being Learns to Speak.....

BUT

Has the World stopped and thought that
This single word is the Solitary Symbol
of Eternal Love and Extreme Sacrifice?

This

LOVE & SACRIFICE

Are for the First time

Pathetically and Vividly Picturised

in

MOTHER-INDIA

— A Natural Colour Picture —

In which Even the human tears glow with the Agony of Affection

Directed by:
GUNJAL

DIA CINE PICTURES
NE COLOUR RELEASE

Starring:

SHARIFFA BANOO:
PRAMILA:
ASHIQ HUSEIN:
SUSHILA:
GULAM MAHOMAD:
W. M. KHAN:

Released Thru:
SUPREME FILM DISTRIBUTORS

PRAISED BY EVERYONE FROM
THE THRONE TO THE STREET

Now Drawing Crowds At
ROYAL OPERA HOUSE
BOMBAY

संत तुलसीदास
JAYANT
COMING
ROYAL
HOUSE
A
RANJIT PICTURE
سنت تلسی داس
SANT TULSIDAS
कलाकार
विष्णुपंत पागनीस, वासंती
लीला चिटणीस, दाते, राम मराठे
राम आप्टे, बंडोपंत सोहनी